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真義大觀

Vol. VIII



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SELECTED RELICS

of

JAPANESE ART

Vol. VIII

EDITED BY S. TAJIMA.

眞義大觀

第八冊

PUBLISHED

BY

NIPPON SHIMBI KYOKWAI,

ZENKYOAN, KENNINJI, SHIMOKYOKU,

KYOTO, JAPAN.

1902.

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帝室御物

春日權現驗記畫卷絹本着色 高階隆兼筆

全二十卷中第八卷及第十五卷の各一段

（帝室全長三丈一尺、幅一尺三寸七分、帝室博物館陳列）

春日權現驗記畫卷は延暦二年（西暦一三〇九年）の撰に係り時の名匠石近將監高階隆兼が前關白藤原基忠公父子の命により心血を盡き精力を盡して揮灑せしものにして古今畫卷中の巨擘と稱す可きものなることは曩に本書第五冊に於て詳述せる所の如し今茲に謹載する二圖甲は第八卷中離寺僧蒙神託事と題せる一段にして詞書に書し與福寺僧住持の縁かけてあづまの方へすみわたるに、あるとき秋夜耿介として月光清朗なりければ心をすまして春日の御寶前のありさまを觀念してなみだをながしけるに夢うつゝ、ともなく大明神けだかき御姿にてかけらせ給て汝は我をはなれど我は汝をすてす我寺にまばしむ人になりぬれば貴賤一子の如くおもふ後世もまた同じと仰られけりとの意を描けるものなり乙は第十五卷中教英得業事と題せる一段にして詞書に宰相得業教英といふ人春日八講の季頭にぞり被物といふもの事かけてわびわたるに、帝宮の御夢に、東帯にて氣だかき人來てのたまふやう、季頭に御助成あるべしと仰せられけり御夢さめておぼし召まはすに、只今何をつかはすべしとおぼしめさねばかきなりたる御衣一頭を丹波入道淨惠といふ人のもとへつかはして季頭とは何事をいかなる人のつとむるにかが、る御夢を御覽じたれば、かしこへつかはすべしと仰られければ、やがて教英得業がもとへやりてけり大明神の御はからひかたじけなく、うれしくて其御衣をぞり被物にしけるごなんであるにて知らるゝ如く、春日大明神が齋宮女御の夢の枕に立ち給へる處を圖せるものなり其匠心の周到細密にして傳彩の精美妍麗なる觀者をして驚嘆に堪へざらしむ古人が此畫卷を評して畫力精巧微物と雖も苟もせず古今の繪詞傳數種ありと雖も考古の益あること此驗記に並ぶものなしと云へるもの決して誣言にあらず洵に希世の寶卷なり

MIRACLES OF THE DEITY OF KASUGA.

(Portions of the 8th and the 15th of twenty rolls, coloured; each roll, 30 feet by 1 foot 3 7/16 inches.)

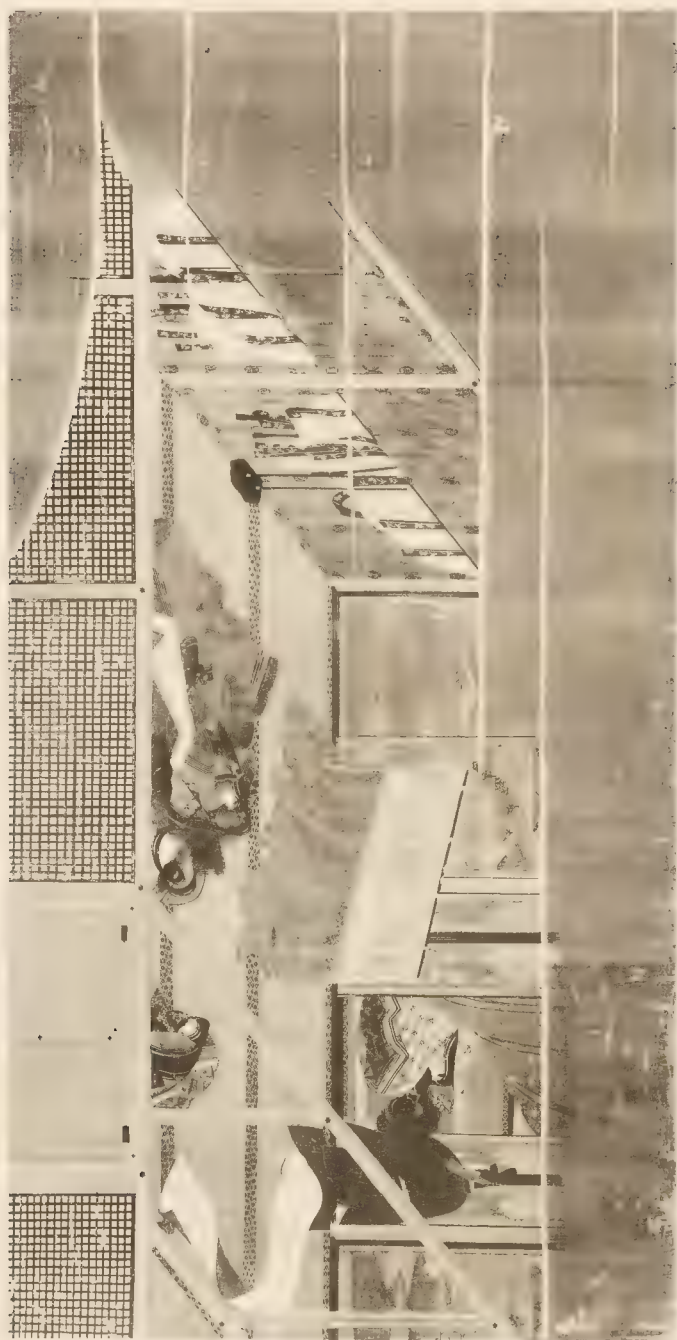
BY TAKAKANÉ TAKASHINA.

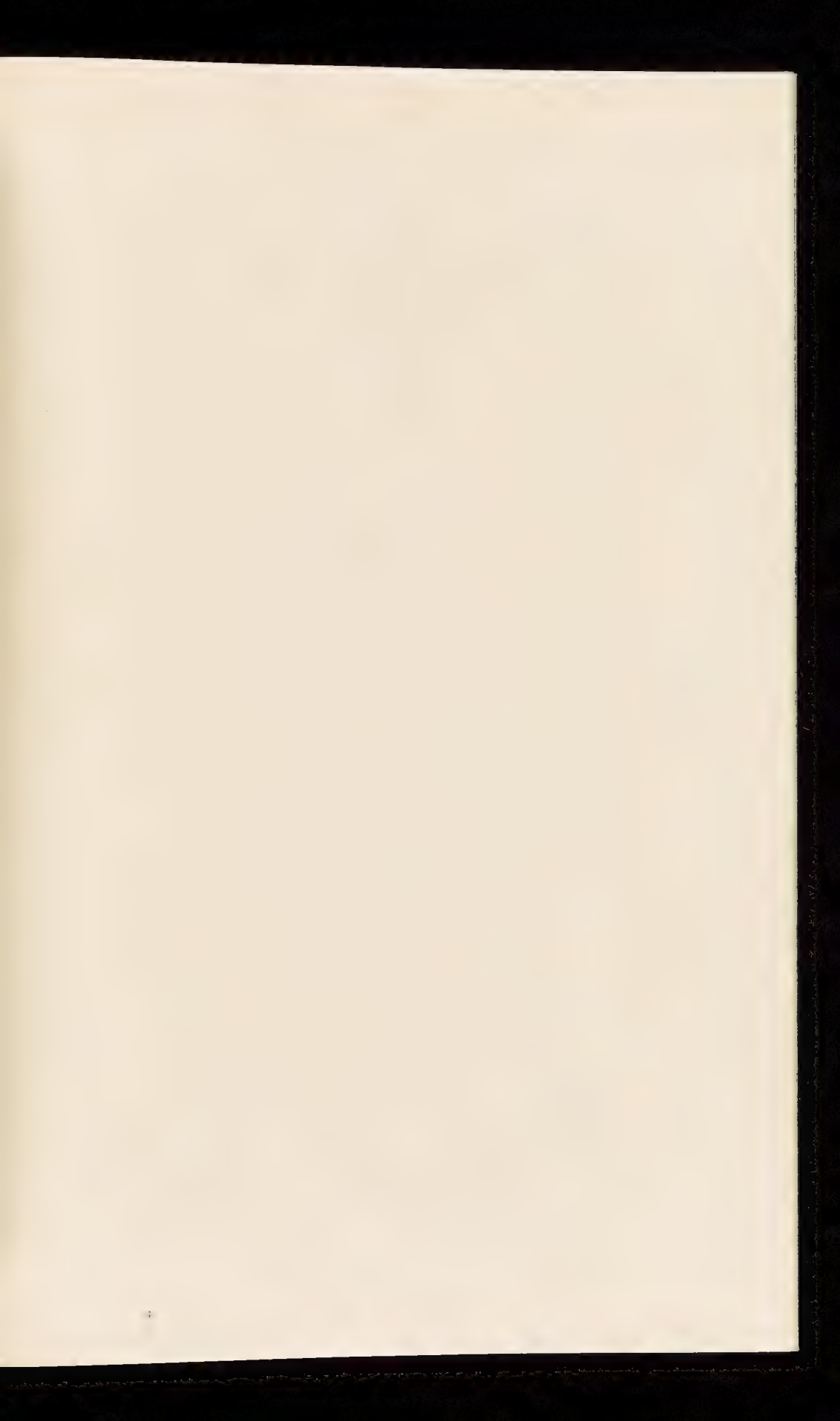
OWNED BY THE IMPERIAL HOUSEHOLD.

(I. WOOD-CUT: IL. COLLOTYPE.)

The picture rolls of the 'Miracles of the Deity of Kasuga' (Kasuga Gongen Kenki) were painted by Takakané Takashina, in 1309, as is said in Vol. v., where we have mentioned that the rolls, two portions of which are here reproduced, are one of the best, if not the best, of all similar works. The first portion shows how a priest of Kōfukujī, when he left Nara, where the Kasuga temple is located, saw in a vision during a moonlight night, the deity of Kasuga approach to express the deep sympathy felt for him. The second portion illustrates the deity's visit to Saigū, a court lady, in a vision, to tell her to present to the priest Kyōyici, who was very poor and much in need of it, a robe to be worn during the coming ceremony of Eight Lectures on Sūtras, at the temple of Kasuga. The designs are so minute and detailed and the colouring is so rich and effective as to be sufficient to win deep admiration. The rolls have been much praised already by old connoisseurs as a precious work possessing immense historical value, and as having no equal among the many other picture rolls, old and new. We cannot but agree with them in this praise.







虚空藏菩薩木像 作者不詳

(身長五尺七寸)

大和國真言宗法輪寺藏

法輪寺は大和國生駒郡富郷村三井に在り昔時は法輪寺又は法林寺三井等又は御井寺と稱せり其草創の年代は諸説區々にして頗る之を判知するに苦めども天武天皇の御宇西暦六七三年—六八六年ならんとの説眞に近きが如し茲に掲ぐる木像は即ち同寺の金堂に安置せらるるものにして古來傳へて虚空藏菩薩と稱す抑虚空藏菩薩は—に虚空孕とも名づけ日月星宿皆此菩薩の所變にして其實相の慈藏虚空の如く事として悟を得ざるなく大悲利生智慧無窮なること猶虚空を以て庫藏と爲すが如しと云へり而して通例虚空藏菩薩は右手に劍を持し左手に如意寶珠を捧ぐるを法とすれども此像は右手の掌を仰向にし左手に寶瓶を持せり是れ固より密教渡來前の彫刻なれば儀軌を以て律す可らざれども全體の形相は寧ろ彼の法隆寺の觀世音木像第六冊掲載に酷似せるを覺う又其製作の年代に至りても確實なる傳説の據る可きなく之を斷定すること難しと雖も手法様式簡古にして勁健なるのみならず其相好姿態に一種の特色を帶ぶる處夫の法隆寺金堂内に安置せらるる諸佛像に類似せり加之其光背の寶珠形にして其支柱の竹幹狀を成せるは夫の推古時代の作と稱せらるる法隆寺の觀世音(第六冊所載及び中宮寺の如意輪觀世音第三冊所載の二木像と同形式にして此像も亦同時代の遺品なる可し其形法固より精妙なりと云ふを得ざれども千二百年前の古像にして今日猶現存するもの頗る稀れなるが故に此像の如きは實に本邦藝術史上缺ぐ可らざるの好材料なりと云ふ可し

WOODEN IMAGE OF BODHI-SATTVA ÂKÂŚA-GARBHA.

(5 feet 7 $\frac{7}{8}$ inches in height.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, HÔRINJI, YAMATO.

(COLLOTYPE.)

The temple, Hôrinji, at Mi-i, in the village of Tomsato, Yamato, was formerly called Mi-i-dera. The wooden image here given is enshrined in the Kondô, the central hall of the temple, and is said to be the Bodhi-sattva Âkâśa-garbha, to whom we have already referred in Vol. I. It is said that the Sun, the Moon, and all the stars of heaven, are incarnations of this Bodhi-sattva, and that his supernatural attribute of mercy and wisdom is boundless: there is nothing either in heaven or on earth that he does not understand. Although this image cannot be judged by the regular standards of Buddhist image-carving, since it is the production of a period earlier than the time when esoteric Buddhism was introduced into Japan, yet its form is somewhat different from those images of Âkâśa garbha commonly found in this country. It is rather like that of Avalokiteśvara owned by the temple, Hôryûji, (see Vol. VI.) As to the date of this image, there is no trustworthy tradition, and accordingly it is a difficult question to decide. However, the antiquity and simplicity of the design and the style of the halo, which is shaped like a Cintâ-mapi with a support like a bamboo-tree, are all similar to those of the images of Avalokiteśvara of Hôryûji, above mentioned, and of Cakravartî-cintâ-mapi of Chûgûji (see Vol. III), both of which are believed to be works of Suiko period (7th century). From this point of view, one would be disposed to say that the image was a production of the same period. Although the execution is not skilful, the image is very precious, and of immense value in the study of the history of Japanese art, as there are extant to-day only a few art-objects executed more than a thousand years ago.

瓶窓鶴若鷗木船 音香小箱

(四ノナナセ)

瓶窓、鶴若、鷗木、船、音香、小箱、
 此の四つは、日本の名産である。鶴若は、鶴の毛を
 用いた絹織物で、非常に高貴なものである。鷗木は、
 鷗の羽を模した木製の文様で、これもまた高貴な
 文様である。船は、日本の伝統的な舟で、音香は、
 日本の伝統的な香である。小箱は、日本の伝統的な
 箱で、音香を入れるための箱である。

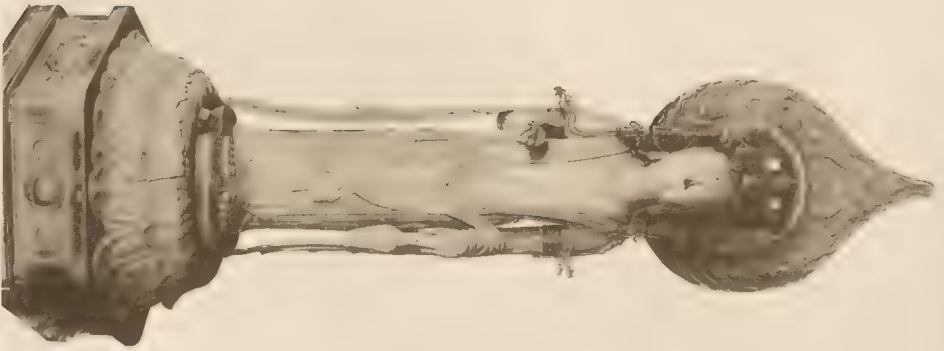
WOODEN IMAGE OF LORD SATSUKI YASU-DAI

OWNED BY THE TEMPLE HOSHIKI YAMATO

COLLOTYPE

The image is a

wooden image of





執金剛神塑像

作者不詳

(高五尺五寸)

奈良華嚴宗大本山東大寺藏

執金剛神は梵語に和夷羅豆闍又と云ひ漢譯して執金剛神又は執金剛力士と稱す或は手に金剛杵を執りて教法を護持せんと誓ふ神なるが故に此名ありと云ひ又或は欲色の天上に在りて諸天を教化する神なりとも云へり而して其形像にも六臂にして衆器を持し五眼を具して忿怒の相を現はし三首を有して馬王鬘を戴くものと茲に出せる如き一面二臂にして身に甲冑を帶び右手に金剛杵を執れるものとの二種あり

抑、東大寺大伽藍の建立は實に今の法華堂に權輿せり此堂は元來良辨僧正實龜四年即ち西暦七三三年八十五歳にて歿す第六冊に其傳ありの草基にして初め金鐘寺と名けしが天平五年西暦七三三年聖武天皇命じて僧正の爲めに改造し給ひしかば僧正乃ち不空羂索觀音の尊像を作りて之を安置し羂索院と稱せり此他三月堂三昧堂金光明寺禪院等の數院あり爾來幸に數度の兵燹を免れて今日に至りしを以て實に東大寺中最古の堂宇として將又天平時代に於ける寺院建築の絶好なる標範として噴々世人の喧稱する所なり茲に掲ぐる塑像は即ち此堂の北面に在る厨子中に秘置せられ古來容易に開扉せざりしものなりと云ふ故に其塑製なるに拘らず破損の箇所極めて少く唯僅に經衣其他に多少損傷の痕跡を留むるのみ華麗なる彩色を以てせる種々の裝飾模様の如き今猶ほ歷々として辨す可し而して其忿怒の相貌及び四肢筋肉の弛張等皆能く自然の調和を得作法の妙實に神に入れり古來の傳説によれば此像種々の靈異あり曰く天慶三年西暦九四〇年平將門反するや僧徒等其調伏を祈りしに其髮忽ち大なる蜂と化し空を飛び東方を指して去り將門を斃す此群衆ありしより世俗稱して蜂神と云ふ又曰く祈請の時此神像忽然として失せ二十餘日の後寺に歸りしが天冠の一部脱落し且つ身には流汗淋漓たりしと其靈異の真否は暫く措き更に角に天冠の衣巾が古より缺損したることは此傳説によりて之を徵す可し要するに此像は良辨僧正が金鐘行者と稱せられし頃より念持せられしものにして天平五年に今堂に安置せしこと諸書に見ゆれば其製作の年代明かなるのみならず剝落破損少くして完全なる當代の遺品を見ることを得るは多幸なりと云ふ可く同堂内に安置せらるゝ日光月光吉祥天及び戒壇院の四天王第一冊所載等と共に天平時代西暦第八世紀に於ける塑像製作術の進歩發達を微知す可き最好の標本と云ふ可し

CLAY IMAGE OF VAJRAPĀṆĪ.

(5 feet 5½ inches in height.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, TÔDAJĪ, NARA.

(COLLOTYPE.)

The Yakṣa Vajrapāṇī (Shi Kongô-jin) is regarded as a guardian deity of Buddhism. He is sometimes represented with six arms, five eyes and three heads; but the image here reproduced is an ordinary human figure holding a Vajra in its right hand. It is deposited in a shrine at the northern corner of Sangatsudô, a hall of the temple, Tôdajî, Nara. The hall originally belonged to Rôben (died in 773, see Vol. VI.) and was called Kônshôjî. Emperor Shômu repaired it for Rôben, and the latter dedicated it to the saint Avalokiteśvara Amoghapaśa (Fukû-kensaku Kwannon). It is, indeed, the oldest of all the buildings of Tôdajî, and is a fine specimen of the architecture of the Tempyô period (8th century). As the image was kept in secret and was seldom shown to the public, it has escaped injury, excepting in the designs of the portion representing the robe, although the fine colouring used for the designs is still clearly to be seen. The angry expression, the massive limbs, the well composed attitude, etc., are all in harmony and indicate the unrivalled skill of the artist. This and the clay images of Sûrya, Candra, and Śrî, enshrined in the same hall, and those of the four Mahârâjas placed in the Kaidan-in (see Vol. I.) afford most excellent material for the study of the development of clay images in the flowery age of Buddhistic arts.





枕本尊木像 作者不詳

(高七寸五分)

大和國眞言宗當麻寺藏

茲に掲ぐるものは弘法大師實龜五年一承和二年即ち西暦七
七四年一八三五年が大同年西暦八〇六年唐より携へ歸り
し印度佛にして常に其枕本尊として左右に安置し崇敬祈念
したるものなりと云ふ其中部は釋迦如來説法の相にして其
周圍に侍立せるものは釋迦如來の説法に影向せる他方佛及
び菩薩に彫出せるものは釋迦如來の説法に影向せる他方佛及
び其眷屬ならんも其何佛なるかは今之を知るを得ず更に慎
重なる詮索を遂げて之を詳解するの時ある可し又此木彫果
して傳説の如く印度の製作なりや否や曲さに比較研究した
る後にあらざれば斷定する能はず然れども諸佛の尊容衣褶
璣珞及び光背等の刀法風趣に於て多少印度風を帯ぶるのみ
ならず夫の支那長安陝西省西安府寶慶寺及び龍門山河南省
の石刻佛等に類似せる所あるより見れば之を印度作と云は
んより寧ろ多少印度式の影響を受けたる支那唐代西暦六一
八年一九二三年の物と云ふを穩當とす可きが如し此枕本尊
に類するもの尙高野山に大師の將來と稱する枕屏風あり安
藝の嚴島神社に毘盧羯磨の作と傳ふる栴檀製の枕本尊あり
彼此比較對照せば必ず有益なる發明ある可し

WOODEN IMAGES OF BUDDHAS AND OTHER SAINTS
IN A PORTABLE SHRINE.

(Height of Shrine 8 3/4 inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, KONGÔBUJI, KÔYASAN, KI-I.

(COLLOTYPE.)

The portable shrine here reproduced is deposited in the storeroom of art-objects on Kôyasan, and is said to have been brought from China by Kôbô Daishi, when he returned home in 806. It is one of the most famous treasures of the temple. The name of the wood used is not known, but the method of carving, in respect of the faces and the bodies, is worthy of special notice. According to a tradition, the shrine was originally brought from India and represents the scene of Buddha preaching. The central figure is Śākyamuni and those on the right and the left are Bhishajjagura (Yakushi) and Amitābha or Bhaṣṭratna Buddha, though we cannot say which is which. At any rate, this much is certain, that it was brought to Japan by Kôbô Daishi, but the question as to whether it is of Indian origin or not, cannot be answered without further investigation. The faces, robes, garlands, canopies, and the design of the halos, betray somewhat the influence of Indian styles, as do those stone sculptures in the temple, Pao-ching-ssu at Chang-an (Sian) and on Lung-men-shan of Ho-nan, China, and therefore we may infer that the images belong to the Tang dynasty (618-907), when such influence preponderated in China.

品中上品





不動明王畫像絹本着色 傳智證大師筆

（竪四尺七寸七分、横三尺一寸五分）

紀伊國高野山真言宗明王院藏

紀州高野山は大日如來の蓮華胎藏世界と稱し八葉の蓮華を以て法城と爲し其中臺即ち大路の在る處を大日如來の所住に擬せし處にして宗祖弘法大師實龜五年（承和二年即ち西暦七七四年—八三五年）入定の靈跡なりされば歷朝の御崇敬特に篤く將相貴紳の歸依亦淺からず貴賤道俗の登山參詣する者古來應を接す當山は此の如きの名刹なれば隨ひて珍器名幅を藏する頗る多く就中疊に第四冊に掲げたる阿彌陀二十五菩薩來迎圖遍寺八幡講の共有にして惠心僧都の筆と傳ふるものと及び茲に出だす明王院の不動明王畫像の如きは拜觀の後其印象長く歷裏に止まり忘れんと欲して忘るゝ能はざるの名畫なり寺傳に據れば此畫像は天台宗三井寺の開祖智證大師諱は圓珍弘仁五年（寛平二年即ち西暦八一四年—八九一年）第二冊に其傳を出すが近江國横川の葛河瀬に於て感見せる所の尊容を親ら頭血を以て拜寫し常に崇祀せしものにして其後後醍醐天皇亦深く之を敬信し守本尊として秘藏し給ひしが元弘西暦一三三一年の亂に深く歎慮を惱ませられ治國平天下寶祚無窮を祈らん爲め特に當山に勧納し給ひしものなりと云ふ明王の全身赤色なるを以て世に之を赤不動と稱せり其氣品の超絕なる他に比す可きなく明王及び彌多迦於羯羅二童子の神威羅々として繚上に溢れ展觀未だ半ばならざるに、倘秀靈妙の氣人に通じ覺えず頂禮膜拜せざるを得ざらむは果して智證大師の親筆なるや否や之を確言するを得ざれどもその高僧領袖の手に成れるものなることは毫も疑なし寔に希有の靈寶と云ふ可し

此畫は昔より深く寺中に秘藏して容易に人の拜觀を許さず高野山に上りて靈寶物を覽んとする者の毎に遺憾とする所なり依て編者特に乞ふて之を撮影し以て本編に掲載せり庶幾すらくは世人の渴望を慰するを得ん

ACARA.

Kasemono, colored, 4 feet 8 1/4 inches by 3 feet 1 1/2 inches.

SAID TO BE BY CHISHÔ DAISHI

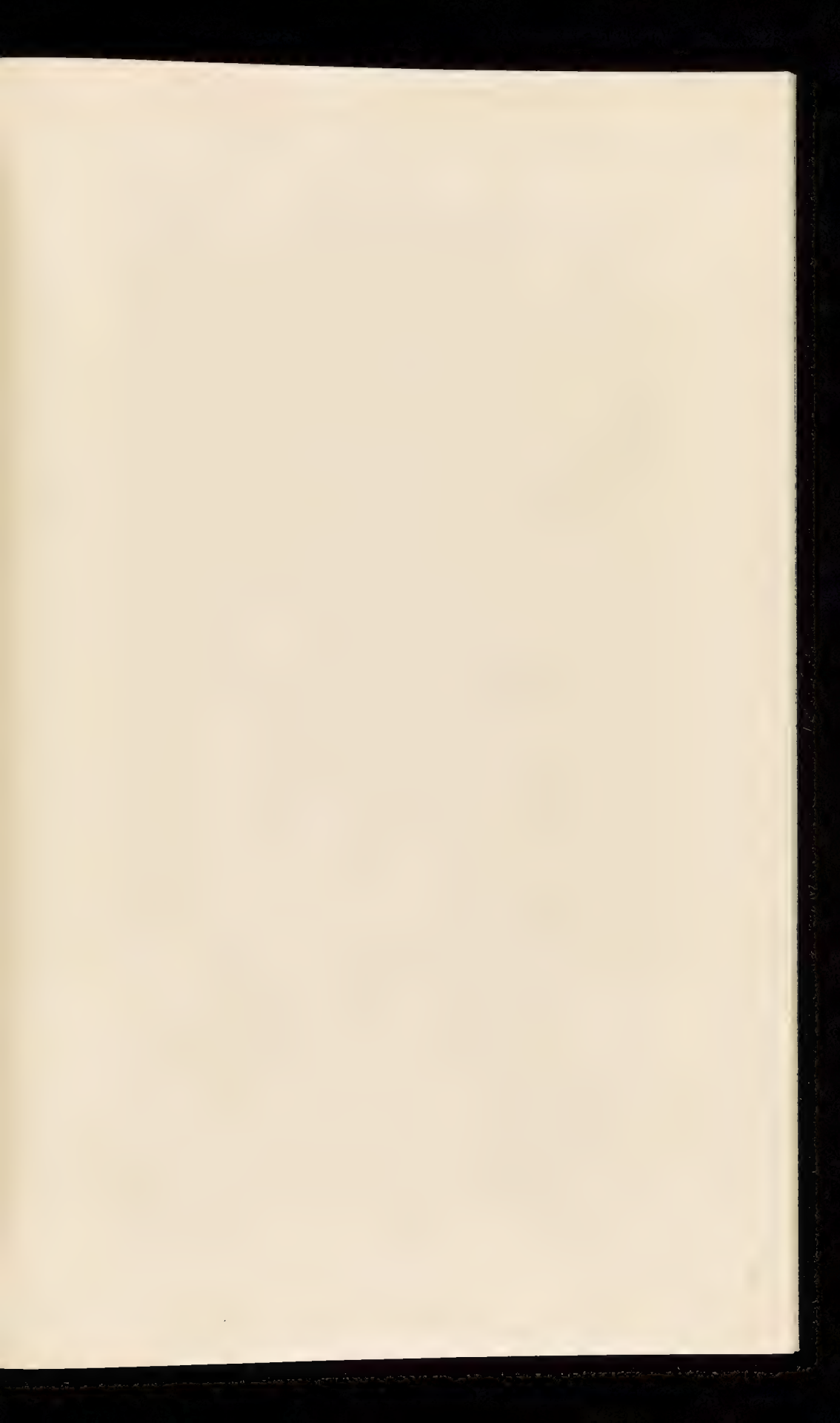
OWNED BY THE TEMPLE, MYÔ-Ô-IN, KONGÔBUJI, KÔYASAN, KII.

(COLLOTYPE.)

The temple grounds of Kongôbuji are on Kôyasan, a holy mountain in the province of Kii which is likened to the Land of Bliss of Buddha Mahâ Vairocana, and the middle spot of the grounds, where the great pagoda stands, is compared with the abode of the Buddha. It was Kôbô Daishi (774-835) who inaugurated the grounds and founded the temple, Kongôbuji, there. He died at this holy place in 835. Since then, therefore, Emperors—from generation to generation—and noble families of olden and of modern times have all paid reverence to the temple, and all classes of people ascend the mount to offer sacrifice. Kôyasan is thus a famous place and consequently the temples possess many holy and valuable artistic treasures, among which the pictures, 'Buddha Anutârâ and Twenty-five Bodhi-sattvas,' said to be by Yeshin Sôzu (see Vol. IV.), and the 'Image of Acara,' have reproduced, are especially excellent. According to a tradition of the temple, Chishô Daishi (814-891), the founder of the temple, Mi-dera, Oni, painted the image with blood drawn from his own head, in obedience to a command which he received in a vision at Yagawa. Some hundreds of years later, Emperor Go Daigo used to worship the image as his guardian deity. However, having become very anxious about the result of the civil war which occurred during his reign—in 1331,—he presented the image to the temple, Myô-ô-in in Kongôbuji, to confirm his prayers that peace might soon be restored. As the whole body of the image is red in colour, it is called the 'Red Acara.' The touch of the brush is quite unassisted, and the supernatural dignity of Acara and his two retainers, Kikoku and Çetaka, make their images appear almost like genuine deities. Whether this was really painted by Chishô Daishi or not, is quite questionable, but it is certain that it was done by a high-priest. It is, indeed, a rare and precious treasure of the nation.

[illegible][illegible]





普賢菩薩畫像(絹本着色) 筆者不詳

竪三尺二寸七分、横二尺四寸七分

東京帝室博物館藏

藤原時代は文化隆盛の頂點に達し、月御雲客、妃嬪才媛相競ふて心を翰墨の間に遣り、花に咏じ、月に吟じ、風流韻事を以て唯一の能事と爲せし時なりしかば、其好尚はやがて繪畫の上にも影響し、一般の畫風極めて優美高雅の趣を呈せり、而して茲に出せる普賢菩薩の畫像は實に當代畫風の最優最良なる標本とも云ふ可き逸品なり蓋し當代の繪畫は概して筆致纖細、設色艶麗なりと雖も、此畫像の如く纖細精美を極め、高雅優美の趣に富めるものは殆んど稀なり、思ふに此畫は奈良朝西暦第八世紀に於て一種の光輝を放ち、特調を發揮したる畫派の餘流を汲める名人の筆に成りしものなる可く、即ち藤原時代の初期若くは中期西暦第九世紀の後半より第十一世紀の上半頃に至るの遺品なる可し、されば春日一派が未だ其形體を成さざりし以前の物と見るも不可なからんか、是の如き古今希有の繪畫にして、筆者の名を知るを得ざるは、前に千秋の遺憾なりと云ふ可し、普賢菩薩第一冊、東福寺藏釋迦三尊畫像、説明參照は、徳利周、獨仁慈、普救の菩薩にして、古來之を崇奉する者多く、隨て其畫像の今日に傳はるもの尠からざれども、眞に菩薩の本願功德を表現して餘蘊なきものに至りては、此畫を以て其第一位に置かざる可らざるなり

BODHI-SATVA SAMANTABHADRA.

(Kakemono, coloured; 3 feet 3 inches by 2 feet 5½ inches.)

ARTIST UNKNOWN

OWNED BY THE IMPERIAL MUSEUM, TÔKYÔ.

(WOOD-CUT.)

The Fujiwara period may be said to have been the time when our literature and art reached the most flourishing state. During that period all classes of people were more or less addicted to literature; high officials, nobles, and court ladies especially were busily engaged in verse-making, prose-composition, etc. They had, naturally, a refined taste, and this greatly influenced the art of those times, which was noble and graceful.

The figure of Bodhi-sattva Samantabhadra, here reproduced, is one of the best specimens of the art of the Fujiwara period. Almost all artistic productions of that time are of delicate touch and bright colouring, but such an exceptionally beautiful example as this, can seldom be found. Probably this picture was painted by an artist whose work still retained traces of the characteristics of the Nara period (8th century); that is to say, this is a production of the earlier or middle part of the Fujiwara period (from the latter half of the 9th century to the first half of the 11th), when the school of Kasuga was not yet established. It is greatly to be regretted that the name of the artist who produced such excellent work is not known. Samantabhadra (see Vol. I.) is a saint widely worshipped, and this picture is one of the best of those that have been found up to the present time, and it is indeed a national treasure.

二八二五



帝釋天及水天畫像(絹本着色) 筆者不詳

十二天畫像十二幅中の二幅

各幅四尺七寸七分、横四尺一寸八分

京都真言宗大本山教王護国寺東寺藏

十二天のことは第二冊神護寺藏日天月天の説明中に述べ置きたり茲に出せるものは其中の帝釋天と水天となり護摩軌を案するに帝釋天は白象に乗り五色の雲中に住し身は金色にして右手に三鈴を持し左手は拳を作りて腕に當て左脚を垂下し三天女各手に蓮華を持し威は難花を盤に盛りて之を捧ぐ又水天は水中に住し龜背に乗り右手に刀を執り左手に龍索を持し冠上に五龍あり而して四天女妙華を執りて侍坐すと云へり此畫像は聊か以上の經軌と異る處あり是れ蓋し筆者が多少其思想を加へて描きたるものならん

抑、東寺は桓武天皇西暦七八二年一八〇五年在位勅願の梵刹にして弘法大師實龜五年一承和二年即ち西暦七七四年一八三五年が密教を經始せる處而して永く師資相承眞言弘傳の根本道場たる可きよし宣下ありし程の由緒ある名利なれば其觀藏せる重寶の如きも枚舉に遑あらず就中五大尊畫像第二冊所載降三世明王畫像參看及び茲に掲ぐる十二天圖は其最なるものと稱せらるる二者孰れも古來御修法用に供せられしものにして其筆者は傳へて弘法大師なりと云へり然れども舊記を案するに大師の筆に係る十二天畫像は眞言院の物にして能く護摩軌の説に合し帝釋天は白象に騎り水天は龜背に乘れる由を記せども此畫像は然らず且つ眞言院の十二天は長久元年西暦一〇四一年に至り多くの歳時を經たる爲め朽損したるを以て新たに圖畫せしめ大治二年西暦一一二七年東寺寶藏回祿の災に罹りし時焼失したるものは其寫本ならんかとの説あるを見れば此畫果して大師の原圖なりや將た後世の描寫に係れるものなりや未だ遽に判定す可らずされば姑く舊記を離れて之を夫の有名なる同寺の七祖畫像中大師の眞筆と傳へらるる龍猛龍智の二幅に比較するに其行筆趣致決して同一人に非ず且つ其年代も亦大師以後の物なるが如し然れども藤原時代の末期なる大治年間畫とも認め難く恐らくは一層古き物ならんか斯の如く其筆者年代に就きては未だ一定せる確説を得ず今後更に一段の研究を要す可きものなりと雖も兎に角に有數なる古名畫として珍賞す可き逸品たることは何人も異論なかる可し

INDRA AND VARUNA, THE FIRST AND THE FIFTH OF THE TWELVE
INDIAN DEITIES.

(Two of a set of twelve Kakemono, coloured; each, 4 feet 10 $\frac{1}{2}$ inches by 4 feet 2 inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, KYÔ-Ô-GOKOKUJI (TÔJÛ), KYÔTO.

(COLLOTYPE.)

We have already referred to the 'Twelve Deities' under the picture 'Sûrya and Chandra,' reproduced in Vol. II. We give here two more of the deities; i.e. Indra and Varuna.

Kyô-ô-gokokuji is a temple which was dedicated by Emperor Kwanmu (782-805). It is the headquarters of the esoteric Buddhism of Kôbô Daishi (774-835). Among the treasures owned by the temple, the 'Five Saints' (see Vol. II, under the 'Tri-loka-jit') and the 'Twelve Deities' are the best of all, and are said to have been used in the rites which were conducted by Imperial command. The pictures here given are attributed to Kôbô Daishi, but it is extremely doubtful if this tradition is to be trusted; when we compare them with the pictures of Nâgârjuna and of Nâgâbodhi, which are known to be the works of Kôbô, we can scarcely believe it. In all probability they are later in date than Kôbô, and yet, from another point of view, they seem to be earlier than the 12th century. Though more study is required in order to determine the date and the author, it may unhesitatingly be said that they are works of note, and are excellent contributions to the material at command for the study of the history of Japanese art

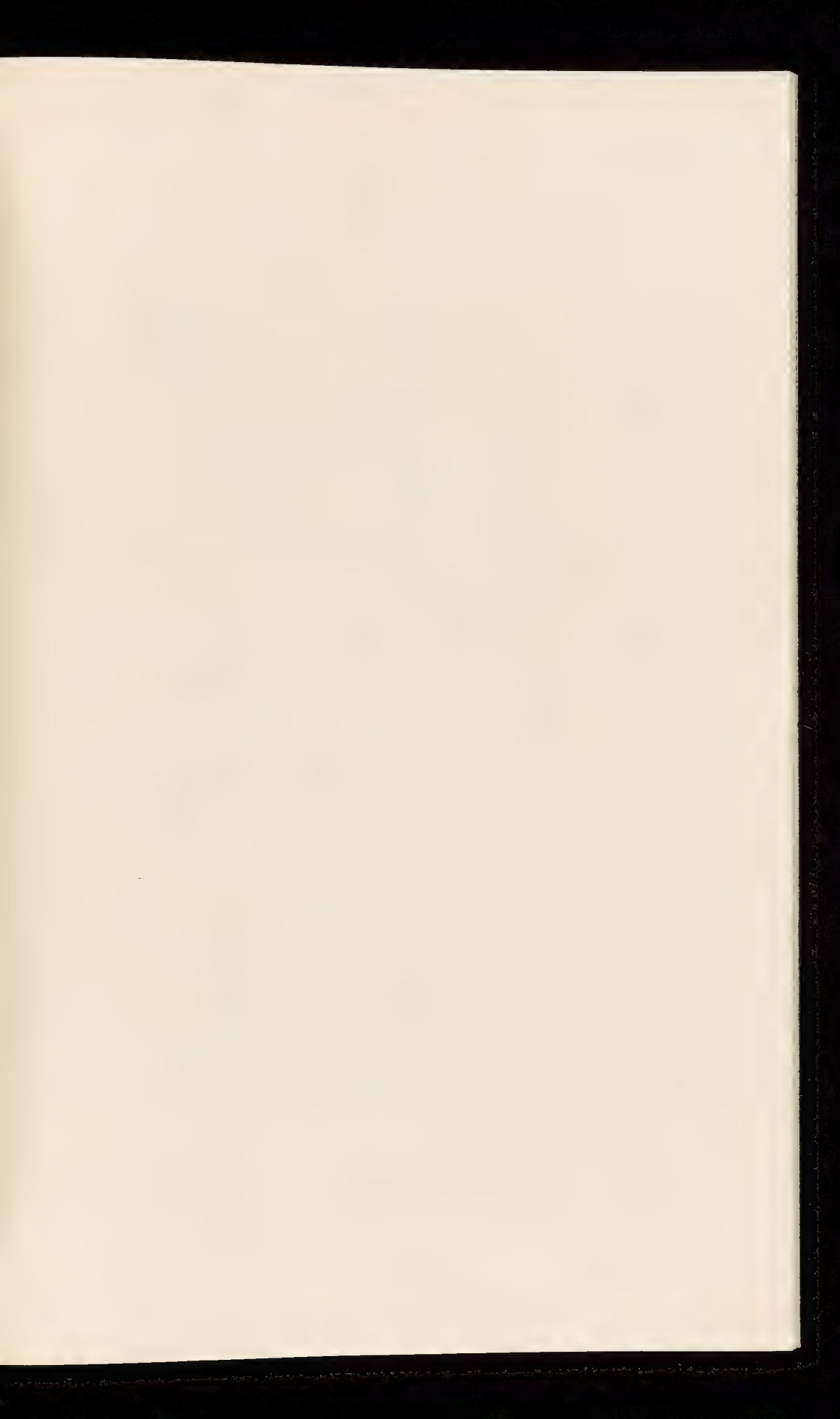
管煉天又水天諸繼脉本養道 華洋不

著者四十八才也。 附四只一廿八金









金剛界曼荼羅(紫綾地金銀泥書)

筆者不詳

(全幅型一丈一尺六寸、横九尺八寸)

大和國高取真言宗千壽院藏

千壽院は元と子島寺と稱し天平寶字四年西暦七六〇年僧報恩の草創したる處にして桓武天皇の御宇勅して官祿を賜へり後南都興福寺仲算の徒にして因明に達し長保五年西暦一〇〇三年維摩の講師となり關白藤原道長の優遇を受けたる僧眞興此寺に住し時人に子島の先徳と尊稱せられしと云ふ同寺に弘法大師が唐より將來せられしものにして眞興大徳が常に祈念したりと云ふ頗る有名な兩界曼荼羅二幅あり茲に出せるものは即ち其金剛界曼荼羅圖中の二箇處を撮影せるものなり全體すべて紫地の紋綾に金銀泥を以て書き出したるものにして描法の精巧氣韻の高雅なる人をして嘆賞措く能はざらしむ但し其書風筆致等より之を鑒するに支那書と云はんより寧ろ日本書とするを允當とす可きが如し其年代に至りては容易に之を判斷するを得ざれども藤原時代の中期西暦第十一世紀の初に於ける眞興大徳之を祈念したりとの説幾許か其推動に資す可きものなるを覺ゆ

秘密佛教にて説く處に依れば法身大日如來は理智の二徳を具へ、此二徳は元來一體不二なれども智の妙用と理の寂靜とによりて假りに名字を立し一を智性即ち金剛界とし他を理性即ち胎藏界とす而して此兩界に十方法界の一切諸尊を攝盡すと云ふ曼荼羅は輪圓具足の義法身大日如來は衆生本具の心性を指すものにして兩界曼荼羅は畢竟するに十方世界の一切諸尊も皆衆生が本來具有せる理智二性の妙用妙徳に外ならざることを圖示せるものなり

A MAṆḌALA.

(Portions of a pair of Kakemono, coloured; 11 feet 6 inches by 9 feet 9 inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, SENJU-IN, TAKATORI, YAMATO.

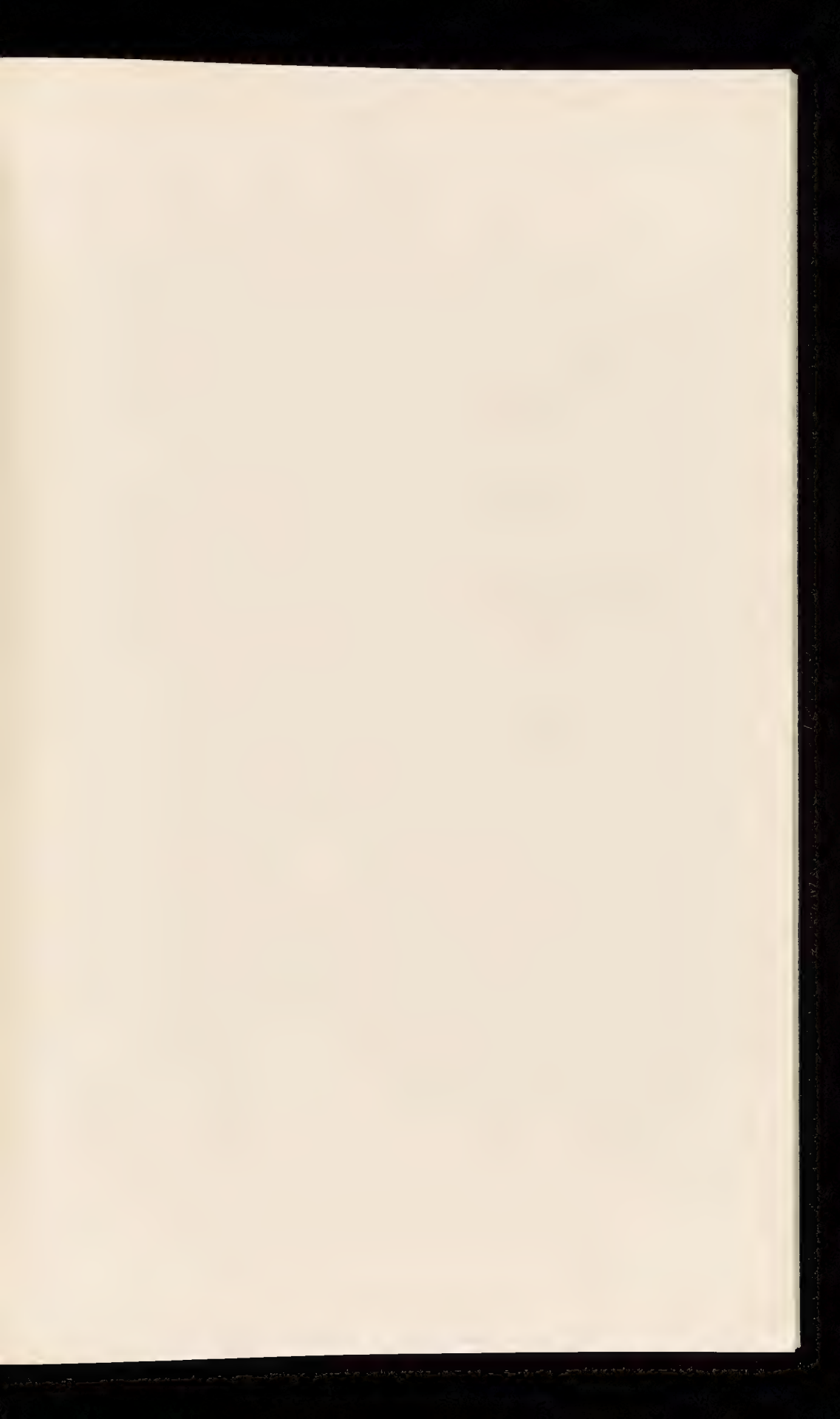
(COLLOTYPE.)

Senju-in, otherwise known as Kojimadera, was built in 760 by a priest, Hō-on, and became famous because of grants made to it by Emperor Kwanmu. A priest of high repute, Shinkō, known as "The Sage of Kojima," lived in this temple. Among his possessions there are said to have been the two great Maṇḍalas (a circle of pictures) which were brought home from China by Kōbō Daishi in 806 and used as objects of worship in the temple. One of those two Maṇḍalas is that of Kongōkai (Vajra-dhātu, indicating "Practical Knowledge"), and the other, Taizōkai (Garbha-dhātu, indicating "Pure Reason"). The pictures here reproduced are two portions of the first Maṇḍala, which is a painting in gold and silver on a piece of figured purple silk. We cannot but admire the skilful application of the technical art-method, and the highly cultivated taste exhibited in the Maṇḍala. It is rather Japanese in tone and spirit, but as to the date we can offer no definite opinion at present, although the fact that Shinkō, who lived in the middle of the Fujiwara period (first part of the 11th century) was in possession of it, furnishes us with a clue to the latest date we can assign to it.

According to the esoteric doctrine, Buddha Mahā-vairocana combines in himself the twofold faculty; i.e. the "Reality of Pure Reason," and the "Function of Practical Knowledge," both of which, in reality, do not admit of definition by human standards. The first is generally designated the "Garbha dhātu" (Taizōkai); the second the "Vajra-dhātu" (Kongōkai). These are again represented in symbols or pictures, called Maṇḍala (a circle of pictures, of which we here give specimens in reproduction)







普賢延命菩薩畫像絹本着色

筆者不詳

(竪四尺六寸二分、横二尺二寸二分)

丹後國志樂真言宗松尾寺藏

普賢延命菩薩の像は經に據るに二臂にして右手に杵を執り左手に鈴を
持し蓮華座に坐し、一身三頭の像に乗るものと二十臂を有し四象に騎し
各象の頭上に四天王の立てるものと二種あり茲に出せるものは即ち
正に前者の經軌に合せり此菩薩は専ら秘密佛教にて崇奉するものにし
て、二十餘の小指を築き種々の貴香を焼いて供養するときは除病延命の
利益を受く可しと云ふ

茲に掲ぐる普賢延命菩薩の畫像は古來張思恭の筆と傳へて頗る有名な
ものなり然れども張思恭は第三冊にも述べたる如く何れの畫史にも
其傳記を載せず或は北宋時代西曆九六〇年——一〇二六年の人ならん
と云ひ又は元時代西曆一二八〇年——一三六七年の人ならんとも云ひ未だ
一定の説なし殊に此畫は世間通例張思恭の筆と稱するものと全く其筆
致傳彩を異にせりされば之を張思恭の筆とするは頗る穩當ならざるに
似たり其全體の筆鋒細尖精微彩色華美雄麗にして巧みに金銀の粉飾を
施し且つ輕衣等に於ける紋様の緊密精美を極めたるが如き他に多く其
比を見ず加ふるに面貌の微妙超勝にして姿態の溫雅高尚なる之を拜す
る者誰か尊信畏敬の念を發せざらんや蓋し其線條筆趣等より之を察す
るに純然たる日本畫にして支那畫にあらず且つ頗る春日一派の風を帶
べり是れ恐らくは藤原時代の末期西曆第十一世紀の末頃に於ける名家
の手に成れるものなる可し覽者もし東京帝室博物館所藏の普賢菩薩本
冊所載と對觀し曲さに兩者の趣致及び面相等を比較せば時勢の推移に
伴ふて藝術上にも亦多少の變化を來たせることを領會し轉々趣味の長き
を感ず可し

BODHI-SATTVĀ SAMANTABHADRA OF THE LONG LIFE.

(Kakemono, coloured; 4 feet 7 1/2 inches by 2 feet 2 1/2 inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, MATSUNO-O-DERA, TANGO.

(COLLOTYPE.)

According to the sūtras, there are two different representations of this Bodhi-sattva: one has two arms, the right hand grasping a vajra—or diamond club, the left holding a bell,—and sits upon a lotus-flower which is fixed to the back of an elephant with three heads; the other has twenty arms and also sits on a lotus-flower which is supported by four elephants on each of whose heads stand four Mahārājas. The present representation conforms to the former description. This Bodhi-sattva is mostly revered by the followers of mystic Buddhism who teach that one will enjoy freedom from disease,—and therefore have a long life,—if one worships him and offers sacrifice to him.

It is the generally accepted belief that this picture was the work of Chang Ssu-kung, a Chinese artist: but, as we have already stated in VOL. III., under the picture of 'Mayūra-vidyārāja,' nothing of the life of Ssu-kung is known to us. Some say that he lived during the Northern Sung dynasty (960-1126), and others, during the Yuan dynasty (1280-1367). There is no definite information upon which to base a conclusive opinion. Moreover, the design and the colouring of this picture entirely differ from others which are generally attributed to Chang Ssu-kung; consequently there is no reasonable ground for believing that this one was executed by him. Its handling is minute and fine; its colouring is brilliant and bold; gold and silver dust are skilfully employed; and the crests on the garments are beautifully reproduced with harmonious exactness. Furthermore, the noble and gracious countenance, and the meek and gracious appearance of this Bodhi-sattva produce such an impression that everyone who looks up to him feels his heart filled with pious emotion at his divine power and boundless mercy. So far as technique and style are concerned, the present picture bears the marks of pure Japanese art, not of Chinese, and it evinces, in a great measure, the taste of the Kasuga school. It may well have been executed by an able artist at the end of the Fujiwara period (end of the 11th century). If any admirer of this picture will place it by the side of that of Samantabhadra owned by the Imperial Museum, Tōkyō, (see elsewhere in this volume,) and compare the technique and design of both, he will probably be interested to note certain modifications which took place in the development of pictorial art concurrently with similar changes in social conditions.

新發民命書刊品類錄本齊司



香象大師画像絹本着色 筆者不詳

縦五尺五寸、横二尺七寸

奈良華嚴宗大本山東大寺藏

香象大師諱は法藏字は賢首俗姓は康氏なり初め師の母舅光を夢みて孕む生るゝに追んで佛乘を慕ふ年十七にして法を大白山に求め更に雲華寺の智嚴法師に遇ひ華嚴を聴講す智嚴の將に世を去らんとするや諸徳に謂て曰く賢首は無師にして能く自悟す大法を興起せしめん者其れ唯此人ならんのみと唐の高宗の咸亨年中西暦六七〇年一六七三年諸徳乃ち連狀して帝に以聞す之に由て遂に剃髮す幾くもなしくして勅を奉じ太原寺に於て華嚴經を講ずること前後三十餘回名聲日に高く諸俗毎に雲集す後雲華寺に於て之を講ずるとき光明口より現出須臾にして寶蓋成りしと云ふ則天太后の長安元年西暦七〇一年師に詔して東都の佛授記寺に於て華嚴經を講せしむ時に大地震動し時を逾えて思ひ即日又長生殿に召して華嚴の奧義を再三師の奏對する處旨貫通す太后聞いて茫然として驚異し更に講解を求むと再三師乃ち殿隅の金獅子を指して爲めに之を闡發す所謂一毛叨師子百億毛叨師子と云ふに至りて太后豁然として領解す是に由て其語を集め目けて金獅子章と爲す又晉て太后の爲めに十箇の圓鏡を室の八隅の上下に置き人をして之に向はしめ中に佛像を安じて燭を燃し之を照す則ち鏡々各其像を現じて互に相攝入す而して之に向ふ者亦交互齊しく鏡中に現す此譬喩によりて刹海十界普容無盡の旨を表示せり蓋し杜順法師唐の貞觀十四年即ち西暦六四〇年寂ず華嚴法界觀を提唱せしより其高足智嚴之を傳へ香象大師智嚴に執侍して更に其宗旨を傳ふ後數十年にして清涼國師名は澄觀代宗時代即ち西暦第八世紀中頃の入天に其宗業を舉揚す爾來天下の學者仰いで之を宗とし名づけて一念圓融具德宗と爲し之を賢首教と謂ふ新羅の眞覺師の德を襲得して一朝掲するに香象を以てすと云へり世人是れより師を呼んで香象大師と稱するに至れり茲に出せる畫像は即ち香象大師が雲華寺に於て華嚴經を講ずる時光明其口より出でて寶蓋となりし奇瑞の尊容を描けるものなり而して像の上部に昔今探高部之經慶廣分拉諸佛之本心五光從口出成寶蓋妙花天降大地立動經母文殊稱小釋迦安宗則天合掌禮拜諸佛虛空自樂都率不易身生殆超大聖大定乙巳秋月中三日雲爾の題讀あり大定は支那金の世宗の年號にして乙巳は其二十五年西暦一一八五年なれば我が安徳天皇の壽永四年平氏の一族が西海の蕨屑と消え終はりたる年に當れり即ち此畫は我國源平時代の末期に於ける彼國金人の畫なるを知る可し由來我國に於て支那畫を傳ふもの多しと雖も斯の如く年代の明確にして信憑するに足る可きものは甚だ稀なり加ふるに筆力勁健趣致超凡にして普ねく高部の經藏に涉獵し廣く諸佛の本心を拉し經を講ずるや必ず奇瑞を現じ天子太后の尊信歸依を辱うしたる千古の高僧たる神采颯然として毫端に發露せる如き眞に稀世の珍と稱す可きものなり抑東大寺は良辨僧正實龜四年即ち西暦七三二年八十五歳にて入寂すの創建に係り日本最初の華嚴道場たり而して僧正の金鑑寺今の法華堂に講せられたる始めて華嚴經を講じたる當祥大徳は實に香象大師の弟子なり我國華嚴の根本道場たる東大寺に華嚴祖師の形象得はること固より當然なれども此等の事實は亦おのづから此畫像に多少の因縁ありと云ふ可きなり

HSIANG-HSIANG TA-SHIH.

(Kakemono, coloured; 5 feet 5½ inches by a feet 8¾ inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, TÔDAIJI, NARA.

(COLLOTYPE.)

Hsiang-hsiang, whose name was Fa-tsang with the second name, Hsien-shou, began the study of the Buddhist doctrine in his sixteenth year, and learned, from the high-priest Chih-yen, the tenets of the Avatahsaka school. Chih-yen highly esteemed his pupil's eminent attainments in Buddhist study, declaring that he was the only man who would, in the future, give power to the grand Dharma and cause it to flourish forever. Shortly after his preceptor, Chih-yen, died Hsiang-hsiang, by command of Emperor Kao-tsung, gave a course of lectures (altogether more than thirty in number) on the Avatahsaka sūtra, at Tai-yuan-ji. His fame spread far and wide, and the multitude—both ecclesiastics and laymen—always crowded to hear him. Later on, when he lectured on the sūtra at Yun-hua-ssu, it is said that light issued from his mouth and formed a canopy over his head. In 701 the Empress Dowager, Tse-tien, commanded him to give lectures on the sūtra at Fo-shou chi ssu, in the Eastern capital. During one of these lectures a miracle occurred: the earth trembled violently for a few minutes and then, suddenly, all motion ceased. On the same day as the miracle, the Empress Dowager summoned Hsiang-hsiang to her palace and asked him several questions about the secret of the Avatahsaka doctrine: every one of his answers was so profound and penetrating that she was astonished at his unparalleled learning and greatly admired his wonderful wisdom. When Tu-shun, who had promulgated his exposition of the Avatahsaka Dharma dhātu, died in 640, his doctrine was continued by his disciple, Chih-yen (mentioned above), and from him it was handed down by Hsiang-hsiang to his followers. After several decades it was widely propagated by Teng-kuan, who lived in the middle of the 8th century. Later on, scholars who followed this doctrine formed a sect which they called 'Hsien-shou,' using the second name of Hsiang hsiang Ta-shih.

The picture here given represents the saint as delivering the lecture at Yun-hua-ssu during which occurred the miracle of the light issuing from his mouth and forming a canopy above his head. It is evident, from the writing over the figure, that the picture was executed in 1185, by an artist of Chin, China. Although there are many Chinese pictures treasured in our country, it is seldom that they bear such exact and credible information as to the date of their execution as this does. Moreover, the forceful use of the brush and the unique design, make this picture really a remarkable treasure, as it combines a suggestion of lively action with the holy and venerable appearance of the high priest.

元身平澤人冰山中太古

OWNED BY THE TEMPLE. TÔDAILI NARA.



雪中牧童圖雙幅絹本墨畫 支那宋朝李迪筆

（各幅七寸八分五厘，横七寸八分）

東京益田孝君藏

絃に掲ぐる雪中牧童圖の雙幅は宣和書院の題號として名聲藉甚たる李迪の筆に成れるものなり。書史を按ずるに李迪は支那宋朝河陽の人にして宣和書院に職して成忠郎を授けられ又紹興書院の副使となりて金帯を賜はり孝宗光宗の二朝面曆第十二世紀の末に歴事せり。花鳥竹石を畫きて頗る生意あり又山水小景を作るに妙を得且つ犬を描くに巧なりしと云ふ。されば此畫の如きは李迪の最も得意とせるものなること知る可し。看來れば僅々たる尺素に能く香渺たる景致を寓し巧みに豪健の筆を弄して高雅の神韻を馳す蓋し這般の妙諦に至りては李迪獨擅の妙技にして他人の得て勞瘁す可らざる所ならん。殊に此畫に於て注意を要す可きは其上坡の裡右幅樹木の間左幅に李迪の款あること。是なり古人落款の事を記して曰く元以前は多く款を用はず或は之を石隙に隱す書の精しからずして畫局を傷くるあるを恐るればなり。倪雲林名は璫字は元鎮元朝に於ける山水畫の四大家の一人なり。至て字法遒逸或は詩尾に款を用ゐ又は跋後に詩を系ぐと面して此畫が上坡樹木の裡に落款を隱す處宋代即ち元以前の物として能く古人の説に合せりと云ふ可く此名畫にして尙且つ此落款あるは實に錦上更に花を添ゆるの感あるなり。抑も此畫幅は東山義叔公文安元年（文明五年即ち西曆一四四四年）一四七三年將軍在職の舊藏に係り古來有名の一幅たりしが轉轉の末今や益田氏の珍藏に歸せるものなりと寔に愛惜す可き名幅なりと云ふ可し。

BULLOCK-DRIVERS IN THE SNOW.

(A pair of Kakemono, monochrome sketches; each, 9½ inches by 9½ inches)

BY LI TI (CHINESE).

OWNED BY Mr. TAKASHI MASUDA, TŌKYŌ.

(COLLOTYPE.)

These two pictures of bullock-drivers in the snow are the work of **Li Ti**, a reputable artist during the Sung dynasty of China (towards the end of the 12th century), and a distinguished member of the Picture Bureau. According to the History of Arts, he was a native of Ho-yang and was skilful in copying Nature, especially birds and, above all, the lively aspect of a playful dog. During the reign of two Emperors, Hsiao-tsung and Kuang-tsung, he was appointed an official of the Imperial Picture Bureau. The pictures here reproduced are, no doubt, among his noblest productions. The effect of a broad landscape is indicated on a small canvas, and remarkable technique is manifested by his strong and healthy use of the brush; the latter accomplishment was peculiar to himself and certainly in it he was unequalled by any of his contemporaries. It is to be particularly noticed that he signs one picture (the left) on a snowbank between two trees, and the other (the right) on the dyke in the lower right-hand corner. When signing their pictures it was the custom with artists in ancient times, especially during the Sung and the Yuan dynasties, to write the name in an inconspicuous place, for example, in a crevice of rocks or the like, lest they should spoil the picture by bad penmanship. Yun-lin, who lived during the Yuan dynasty and was one of the four most distinguished artists of the time, was pre-eminent in painting landscapes and was also clever in chirography; it was he who introduced the custom of writing a poem, a reference, or—at any rate—one's own name in a conspicuous place on the canvas. The place of Li Ti's signature, in accordance with the custom followed before the Yuan dynasty, is another indication of the pictures' authenticity. According to a tradition, these pictures formerly belonged to the Shōgun, Yoshimasa Ashikaga (1444-1473), and were well known to all dilettante of those days. Mr. Masuda was very fortunate in securing such a treasure, and we are also fortunate in being permitted to reproduce them in our publication.

平一四三、幸以軍中歸、爲此一遊、活來直登へ一證ハリシヲ納

東山先生文集卷五 文淵堂

[illegible]

東京益田孝貞藏

うまをいへむとて、罪にふせむ

WOLF IN THE SNOW

OWNED BY M. TAKAHASHI, TOKYO



高士觀月圖(絹本淡彩)

支那宋朝馬遠筆

(紙一尺九寸、横八寸八分)

侯爵黒田長成君藏

馬遠字は欽山支那南宋の光宗寧宗兩朝(西曆一、九〇年—二二四年)に畫院待詔と爲り山水人物花鳥等皆畫いて妙ならざるなく院中獨歩と稱せられし名家なり茲に出せるものは馬遠の作と稱せらるゝものにして筆力の極めて強健俊拔なるのみならず僅に尺寸の練素に香渺の景を収めて毫も窘促の態なし試みに看よ峯巒巋然として天を摩し松韻颯々として心耳を清うするの處、輪の明月高く中空に懸り一箇の嶺上松根に倚り之を仰で詩思を發するの狀觀る者をして無限の情趣を感せしむるにあらざるや畫中の三昧手にあらざるば曷んぞ能く此に至るを得ん而して這般の畫一たび本邦に傳來するや東山時代西曆第十五世紀の諸名家爭ふて之を撫し周文雪舟は勿論狩野氏の如き皆殆んど其感化を受けざるなきに至れりされば此畫の如き管に宋朝畫院の一名手の作として其筆致描法の優秀なるを讃稱す可きのみならず日本繪畫發達の上に少からざる貢獻を爲せる一箇神品の名畫として亦最も尊重す可きものと謂ふ可し

MOONLIGHT SCENE.

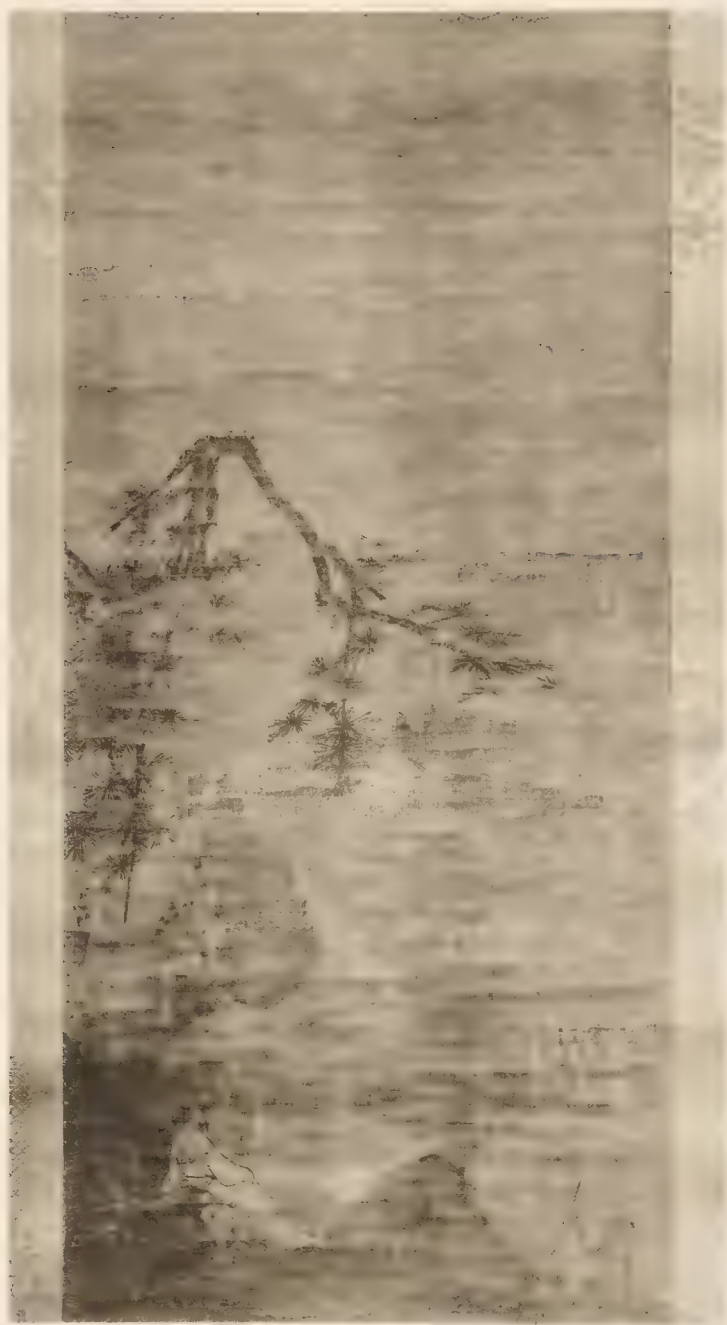
(Kakemono, slightly-coloured, 1 foot 10 $\frac{1}{2}$ inches by 11 $\frac{1}{2}$ inches.)

BY MA YUAN (CHINESE).

OWNED BY MARQUIS NAGASHIGÉ KURODA.

(COLLOTYPE.)

Ma Yuan, whose second name was Chun-shan, was an artist of the Picture Bureau under the successive reigns of Emperors Kuang-tsung and Ning tsung (1190-1224) of the Sung, Southern, dynasty, China. Having excelled in every branch of painting,—landscapes, human figures, flowers and birds, etc.,—the fame of being the artist *par excellence* of the whole bureau was unanimously conferred upon him. The sketch reproduced here is admitted by authorities to be one of his genuine pieces, and in it are combined his characteristic boldness in conception and his surpassing technique. Truly, one can clearly trace his originality on even so small a canvas as this! Projecting rocks, stately pines, the clear moon hanging in the calm autumnal sky as if upheld by the hand of Nature herself, the poet reclining at the foot of a tree in an ecstasy of love for Nature and for the melody for his own sweet songs—all these unite to inspire even one who casts but a glance at the charming scene. No one would hesitate to say that such a fine specimen of the pictorial art could hardly have been equalled even by one of the masterpieces of Hsia Kuei, whose reputation at that time was so widely known. Thanks to the introduction into our country of this picture and others similar to it, many Japanese painters of that period became imbued with the true essence of Chinese art! Shūbun, Sesshū, and—in fact—all the followers of the Kanō school owe much of their inspiration to no other source than just such works as this. Indeed the picture is to be prized not only as a relic of the Sung dynasty, but further because it can be reasonably claimed that it was one of the progenitors of the several schools which have played such important parts in the development of Japanese pictorial art.



大日如來畫像絹本着色

筆者不詳

高二尺八寸九分、横一尺二寸五分

紀伊國高野山真言宗善養院藏

真言宗の祖弘法大師實集五年一承和二年即ち西暦七七四年一八三五年入唐して長安唐朝の都城にして今の陝西府西寧寺の惠果阿闍梨に遇ひ、兩部の大法秘密の奥旨を相承し大同元年西暦八〇六年歸朝するや大に其傳來の密乘を流通せり是に於て諸宗の學徒爭ひ起つて之を拆す嵯峨天皇即ち大師を召して宮に入れ諸宗の領袖と共に各宗義を論せしむ大師乃ち即身成佛の義を歷陳せしに諸師交々之を難詰して止まず而も大師の辯論精敏なりしかば帝其所證を見んと欲す大師乃ち五藏三摩地觀に入り忽ち頂上に五佛冠を涌出し五色の光明を放ち威容赫々として大日如來身を現す帝御覽ありて御榻を離れ給ひ群臣亦起て之を拜し諸宗の領袖も皆屈服して合掌したりと云ふ茲に掲ぐるものは即ち大師が三摩地觀に住し大日如來の威容を現じたる其相好を寫せるものにして古來之を八宗論の大日像と稱し極めて秘密に寶藏し善養院の住持と雖も一代僅に一度齋戒沐浴して展拜するを得るのみなりしとぞ

此畫は寺傳に據るに大師の自筆なりと云ふ然れども此像は元來大師が即身直に大覺圓滿なる佛身を現じたりとの奇蹟によりて畫きたるものなれば大師自ら筆を把りて之を寫されたりと云ふは大に疑ふ可く加ふるに其畫風筆致より見るも到底弘仁頃西暦第九世紀の初の物にあらず、固より其年代を明確に指示すること能はざれども恐らくは鎌倉時代初期頃西暦第十二世紀の交の作ならんか全體に於て頗る春日一派の風趣を帯びたるを覺ゆ而して其相好の端嚴なる其姿態の高尙優雅なる、纖細精緻なる筆趣及び巧みに切金を使用したるの妙技と相持て人をして畏敬尊信の念に堪へざらしむ異に無比の神品と稱す可きなり

BUDDHA MAHĀ-VAIROcana.

(Kakemono, coloured; 2 feet to 3/4 inches by 1 foot 2 3/4 inches)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, ZENJU-IN, KÔYASAN, KII.

(COLLOTYPED.)

Kôbô Daishi (774-835), whose personal name was Kûkai, was the founder of the Shingon sect of Japanese Buddhism. He went to China and studied under Āchārya ('The Master') Hui-kuo in a temple, Ching-lung-ssu, at Chang-an, the capital of the Tang dynasty. When he returned home in 806, he forthwith proceeded to propagate the esoteric doctrine in which he had become well versed as a result of his long study in China. Thereupon students thronged to him from all quarters; while learned priests of all the other sects then extant joined in opposing the doctrine of Kûkai. Emperor Saga invited to his court representative prelates of all sects to take part in a sacred discussion with Kûkai. When at court, the latter proceeded to propound his doctrine and maintained that one can attain to Buddhahood in the present life; which theory aroused a still greater storm of opposition from all sides. In spite of all this, Kûkai would not concede anything to his opponents and the basis of his argument seemed to be firmer and more exact than theirs. Whereupon the Emperor expressed his desire to see proof of the possibility of attaining to Buddhahood in the present body. This request was willingly complied with by Kûkai, who at once entered Samādhi (the condition of meditation) and caused the diadems of the five Dhyanī Buddhas to appear on his head, with the five rays of coloured light streaming from them. His form and attributes proved to be those of Buddha Mahā-vairocana in all his glory and splendour. The Emperor then descended from the throne and worshipped him, and all the assembled courtiers did the same. All the disputants were thereby silenced and, not only that, they all showed their respect by stretching forth folded hands toward the Buddha before them.

The picture here reproduced is said to be that of Mahā-vairocana, the transformation of Kûkai on that occasion; and it is generally called the "Buddha of the Religious Debate with the Eight Sects." It is, therefore, highly treasured by the Shingon sect, founded by Kûkai, and is never shown to the public. The resident priest of Zenju-in is permitted, only once in his life, to open the shrine and worship the picture. According to a tradition of the temple, the painting is by Kôbô himself; but since it was intended to glorify the miracle wrought by Kôbô, it is highly improbable that the worker of that miracle should seek to perpetuate the fact in such a way. Moreover, judging from the design and the method of treatment, we cannot attribute it to the Kônin period (beginning of the 9th century); but we can class it with some of the works of two or three centuries later, perhaps of the first part of the Kamakura period (from the end of the 12th to the first part of the 13th century). On the whole we observe some signs of the art-method of the Kasuga school. The noble countenance and the graceful form, together with the fine and minute treatment, as well as the skilful use of gold lines,—all these combine to make a production which is entitled to a place in the first rank of sacred pictures.





清瀧權現畫像絹本着色 筆者不詳

（竪二尺八寸、横一尺四寸一寸）

子爵田中光顯君藏

昔し弘法大師唐より歸朝の時西暦八〇六年清瀧權現大師を護して日本に來り跡を醍醐に垂れ給ひしにより醍醐寺にては一山の鎮守として此權現を奉祀し世人の崇敬淺からざるに至りしと云ふ茲に出せる畫像は元と同寺三寶院に傳はりしものなりと聞けど其筆者の何人なるかは更に傳説の徵す可きなし但し畫上に元久元年五月十九日奉見夢清瀧御體也云々とあるを以て見れば土御門天皇の元久元年西暦一二〇四年に描かれしものにして鎌倉時代初期の畫なること明かなり而して其筆致の機巧なる其着色の佳麗なる頗る藤原信實建保承久頃即ち西暦第十三世紀の初の筆と傳へらるゝ繫式部日記畫卷第四冊所載に似たる所あり彼の奇毫果して信實の筆ならんには此畫像も亦或は信實一派の手に成りしものならん其上下に金泥を以て畫ける櫻花の優美なる將た障子に見ゆる山水樹木飛禽等の雅致ある如き以て當代の畫風如何を窺ふに足れり又此權現は准胝觀音の垂迹なりと云ひ或は密羯羅龍王の第三女なりとも云へど此畫像は夢中の感見により我國貴族の如く描かれたるものなれば毫も普通佛天畫に見る如き支那若くは印度的體裝なく數百年前に於ける本邦貴妃皇女の服制は勿論室内裝飾の樣をも徵知するを得べき好材料にして藝術史上及び風俗史上頗る珍重す可き寶物なり

A DEITY, KIYOTAKI GONGEN.

(Hanging tablet, coloured; 2 feet 11 1/2 inches by 1 foot 5 1/2 inches.)

ARTIST UNKNOWN.

OWNED BY VISCOUNT MITSUAKI TANAKA.

(WOOD CUT.)

According to tradition this divine creature, Kiyotaki Gongen, passed to Japan,—guarding the vessel on which Kōbō Daishi returned from China in 806,—and rested at Daigo, in the vicinity of Kyōto, where she was worshipped as the patron deity of the monastery, Daigoji, receiving the veneration of the entire populace. The present picture is said to have been preserved in the temple, Sanbō-in, Daigoji. No tradition, however, exists as to its author; yet it may be concluded, from the writing above the figure, that it was executed in the first year of Genkyō (1204), and that it belongs to the early part of the Kamakura period (beginning of the 13th century). In the characteristics of fine style and effective colouring, this picture resembles the roll, 'The Diary of Murasaki Shikibu' (see Vol. iv.), which is attributed to Nobuzanē Fujiwara (beginning of the 13th century). If, therefore, the above-mentioned roll is really the work of Nobuzanē, the present picture must also have been painted either by Nobuzanē himself, or, certainly, by an artist belonging to his school. The exquisite reproductions of cherry-flowers in gold, in the upper and lower parts, and the delicate taste displayed in the landscape, trees, fowls, etc., depicted on the representations of sliding-screens, clearly demonstrate the style and design of the paintings of that period.

Kiyotaki Gongen is believed by some to be the incarnation of the Cundī Avalokiteśvara; but, according to other authorities, she is said to be the third daughter of the Sāgala Nāgarāja. The present picture was, however, painted in the figure and costume of Japanese ladies of the nobility at the time; hence it does not have any of the features of Chinese or Indian deities, as is commonly the case with pictures of Devas. It is, for this reason, to be highly esteemed as valuable material for illustrating the style of garments worn by Japanese women in ancient times, and also as giving us a good idea of the interior decoration of dwelling-houses some hundreds of years ago; while, at the same time, it gives us interesting hints of court-life and social customs in those days.



風雷二神木像 作者不詳

(風神身長三尺八寸八分、雷神身長三尺七寸)

京都天台宗蓮華王院三十三間堂藏

風雷二神のことは第二冊佐屋宗達筆の畫像に就て述べたり又蓮華王院は世に三十三間堂と稱し今より凡そ六百五十年前の古建築として有名なものにして其詳細は第四冊婆伽仙人木像の處に之を述べてたり茲に掲ぐる二神の木像は夫の婆伽仙人木像と共に此堂内に安置せらるゝものなり其作者は大佛師運慶鎌倉時代初期即ち西暦第十二世紀のまゝなりと云ふ大佛師系圖に運慶三十三間堂中尊七十七代後白河御願所同廿八部衆作之幾千體者七條大宮佛所六條萬里小路佛所作之とあり又佛工系圖にも運慶補東大寺木大佛師曉達華王院二十八部衆及左右千體中二百軀作之とあるを見れば此傳説眞なるに似たりと雖も兩書に又蓮華王院裏上の後建長三年西暦一二五一年七月廿四日運慶の嫡男尾張法印大和尚位源慶に詔し中尊の像を作らしめ但馬法印康國及び法眼康勝の二人之を補助したることをも明記したれば運慶の作と云へる二神の像中尊と同時に焼失したるか將た然らずして此像果して運慶の原作なるか之を詳にするを得ずまた雷神の鬚衣の一部に定辨の銘あれども定辨とは如何なる人なるか之を知るに由なし凡そ此堂内の佛像は孰れも多少の損所ありて修補を加へられしこと一再に止らざるに似たれば此二神も恐らく幾度か修繕せられたるものなる可し而して定辨は即ち其補工の一人なるやも知る可らず要するに其刀法の圓柔なる處頗る婆伽仙人に似たるを以て見れば彼像と同じく運慶にもあらず康勝にもあらず自ら別派に屬して而も定朝風の穏なる技巧を有せし人の作ならんか固より希世の名作と稱するには足らざれども堂内屈指の彫刻たること何人も認識する所なる可し

THE GODS OF WIND AND THUNDER.

(Two wooden images: Wind, 3 feet 11 3/4 inches in height; Thunder, 3 feet 8 3/4 inches.)

ARTIST UNKNOWN

OWNED BY THE TEMPLE, RENGE-İN, (SANJUSANGENDŌ), KYŌTO.

(COLLOTYPE.)

Of the two deities, Wind and Thunder, we have already made mention in Vol. II, under images, similar to those here reproduced, painted by Sôtatsu Tawaraya. We also explained, in Vol. IV, under the wooden image of the hermit Vasu,—that Renge-ın, which is commonly called Sanjūsangendō, is an old building that has already been standing for more than 650 years. The wooden images, here reproduced, of the two deities are installed in this building, with that of Vasu, and are said by some to have been carved by the famous Unkei (end of the 12th century,—beginning of the 13th.) Others, however, contend that this can hardly be possible, since the temple was destroyed by fire in later years than Unkei's time, and that at the time of the conflagration even the central image in the temple was burnt up. It is reasonable to assume, therefore, that inasmuch as practically all of the images installed in this temple, were unfortunately destroyed, the ones we are now considering, with others, were carved anew afterwards. It should be noted that the gentle use of the chisel, which betrays a trace of the style of Jōchō (11th century), is just like what is seen in the image of Vasu, and hence it may be that the artist had no connection at all with the school of Unkei





矜羯羅童子木像 傳運慶作

八大童子八體中の一體

(高五尺一寸)

紀伊國高野山眞言宗不動堂安置

不動明王に懸光慧喜阿耨達指徳島供養説清淨比丘矜羯羅制多迦と名づくる八大童子の眷屬あり矜羯羅童子は即ち其一體にして制多迦童子と共に常に不動明王の左右に侍し而して身には天衣を着け定慧の二手を合掌し横に一股の杵を捧持せり

茲に掲載するものは即ち矜羯羅童子の木像にして古來傳へて大佛師運慶の作なりと云ふ運慶は本書第二冊に述べたる如く源平時代の末より鎌倉時代の初西暦第十二世紀の末より第十三世紀の初に至るに亘りて世に在りし名匠なり然れども今此像に就き其刀法趣致を精察すれば寧ろ運慶以後の物に屬し鎌倉時代の末西暦第十三世紀の末に成れるものなるが如し但し其刀痕の鮮俊にして製作の優秀なる自から靈氣人に迫るの概あり或は是れ運慶の子孫若くは門下の俊秀が滿輶の精神を罩めて作りたるものならん眞に尊重す可きの姿像なり

WOODEN IMAGE OF KINKARA.

(One of eight images of the attendants upon Amara; 3 feet 1 inch in height.)

SAID TO BE BY UNKEI.

OWNED BY THE TEMPLE, KONGÔBUJI, KÔYASAN, XI-L.

(COLLOTYPE.)

Amara is said to have eight attendants, Anavadatta, Kinkara, Cetaka, and others of whom two, Kinkara and Cetaka, are always found accompanying their lord.

We reproduce here the figure of Kinkara, which is believed to be the work of Unkei, a famous carver of images who lived in the latter part of the 12th century and the beginning of the 13th. But on examining the design and the workmanship, we find that the image belongs to a period later than Unkei himself, perhaps towards the end of the Kamakura era (end of the 13th century). The chisel marks are so sharp and the form and finish are so perfect, that the spirit of the young Yakṣa is well represented; and all these characteristics indicate that it was the work of a master hand. The artist was perhaps a pupil of Unkei, or of one of his descendants. In any case, this together with all the other seven are rare treasures, and well worthy of note among the possession of Koyasan.



住吉物語畫卷紙本着色 傳藤原長隆筆

(全長一丈八寸、幅一尺、巻)

東京帝室博物館藏

むかし中納言左衛門督たりし某の女其め形の勝れたりけるより戀母の情を受け處待せられて攝津國住吉の浦に落魄せしが年頃其女を戀慕せし某少將に伴はれて都に歸り終にまた富み榮えたりと云ふ住吉物語畫卷は此一篇の物語を畫けるものにして古來傳へて長隆の筆と稱し頗る有名なり只憾むらくは何時の頃よりか散逸して僅かに其零本の處々に存在するのみなるを疑に掲ぐるものは即ち東京帝室博物館に藏する一巻中より選擇せり

長隆姓は藤原正三位左中將家信卿の四男なり一説に長隆の二男なりと云へど年代合はざれば信じ難し從五位下越前守に敘任せらるる長隆の後法眼に敘し姉小路法眼快心或は云ふ快閑と號し後又法輪院給師と云ふ、圖書を善くし草花禽獸皆天然の趣を成し活動の態を得たりと稱せらる、其生卒の年月詳ならざれども文永弘安頃西暦第十三世紀の後半世に榮えたりし人なるが如し世に長隆の筆と稱せらるるもの數種あり而して其最も著名なるものを蒙古襲來圖卷帝室の御物にして其子長享との兩筆なりと云ふ及び寫生物卷物と此住吉物語畫卷となり寫生物卷物は今何處に存するか知るを得ざれば姑く指さ試みに此畫卷と夫の蒙古襲來圖卷とを比較對觀するに其筆法顔致相同じからず且つ其技巧亦おのづから甲乙の差あるを覺ゆ然れども兩者共に果して長隆の眞蹟なりや否や古來の傳説の外更に證據の徴す可きなければ固より之を斷定すること難し古來繪卷物の今日に傳はるもの其數尠からず而して箇々各自の特色を具へざるなしと雖も然も筆鋒銳利氣格俊拔なること此畫卷の如きは他に多く其比を見ざる所なり夫の一概に土佐流の古畫を評するに優美の二字を以てする者此一巻を觀て亦即ち同様の評を下すあらば本に眞に此畫の特長を知らざる野漢なりと云ふ可きのみ

ILLUSTRATIONS TO THE SUMIYOSHI TALES.

(Portion of a roll, coloured; 10 feet 8 3/4 inches by 1 foot.)

SAID TO BE BY NAGATAKA FUJIWARA.

OWNED BY THE IMPERIAL MUSEUM, TÔKYÔ.

(WOOD-CUT.)

There are some tales, called 'Sumiyoshi Monogatari,' one of which runs as follows:—"In olden times there lived in Kyôto, a nobleman who had a daughter of exceptional beauty. Her own mother was dead, and her stepmother, who was jealous of her beauty, treated her very cruelly. Lamenting this sad circumstance, the girl left her unhappy home and wandered about over the country until she came to a village on the shore of Sumiyoshi, bay in the province of Settsu, where, for some time, she passed a miserable life. There was a certain young major-general, who likewise lived in Kyôto where he often saw the young lady. He fell in love with her and was, naturally, greatly concerned at her disappearance; and, on hearing that his beloved tarried at Sumiyoshi, he went at once to the cottage in which she was living and brought her back to Kyôto. There the two lovers were married and afterwards enjoyed a happy and prosperous life." The roll, from which the present picture illustrating this story is taken, is very famous for having been executed by Nagataka; but it is greatly to be regretted that the roll is no longer intact, pieces of it being preserved in a number of different places. The picture here given is copied from that portion of the original roll which is kept in the Imperial Museum, Tôkyô.

Nagataka Fujiwara was appointed Governor of Echizen, but after a time he abandoned official life and entered the priesthood and called himself Hôgen Kwaishin, as he had been advanced to the order of Hôgen. He had great skill in painting birds and beasts, flowers and trees, and his pictures are highly esteemed by the world. The date of his death is not exactly known, but it is probable that he lived in the latter part of the 13th century.

There are two rolls actually existing, in whole or in parts, which are attributed to Nagataka: they are the 'Historical Picture of the Mongol Invasion of Japan' (which is said to have been painted with the collaboration of his son, Naga-aki) and the present one; namely, the 'Sumiyoshi Tales.' Comparing them with each other, we find there is quite a marked difference in the method of treating the subjects. However, as there is no other evidence than tradition upon which to base a conclusion, it is very difficult to decide whether both of them are authentic pictures by Nagataka, or not. At any rate, we see that the use of the brush in this picture is very firm and strong, and that the whole spirit is unusually vigorous. In these pre-eminent points this is surpassed by no other roll, the treatment of the others being generally characterised by mere elegance and delicacy.

や、ふん、ふん、ふん、ふん





法然上人行狀繪傳紙本着色 上佐吉光筆

四十八卷中第二卷及第四卷の各一段

(香巻全長一丈二尺、幅一尺五分)

大和國真言宗當麻寺藏

淨土宗の開祖法然上人諱は源空俗姓は漆氏作州の人なり長承二年西暦一一三三年四月七日生る九歳にして郡の菩提寺の僧觀覺の弟子となり更に延暦寺の源光に遭ひ又同寺の功德院主皇閑に投じて剃髮受戒す時に年十五既に台教に通じ又黒谷の叡空に従て密乘及び大乘律を禀く凡そ大藏の經律論及び他宗の章疏等皆閱讀せざるなしと云ふ後善導和尚の觀無量壽經疏を讀み一心専念彌陀名號の文に至り忽ち佛祖の本意を領悟しそれより一切の餘行を棄て、専ら淨土專念の一行を創唱す承安四年西暦一一七四年黒谷を出でて洛東の吉水に居し盛んに宗旨を舉揚せしに道俗靡然として風に向ふ高倉天皇召して宮に入れ受戒し給ひ相國藤原兼實また師を延いて淨土の事を問ふに至る師乃ち撰集を述べて之に呈す宗門の徒以て秘要と爲す後事に坐して四國に竄せられしも幾くもなくして赦されて洛に歸れり建暦二年西暦一二・二年東山大谷の禪房に化す時に歳八十元祿十年勅して圓光大師の諡を賜ふ此書卷は即ち師が一代の行業を圖畫せるものにして茲に出せる二圖は第三卷及び第四卷の各一段なり甲は師が十六歳の時其師の阿闍梨に就て經を學ぶの圖にして乙は二十四歳の時求法の一事を断らん爲め嵯峨の清涼寺に參籠せる事跡を描けるものなり

此書卷は上佐吉光の筆にして總數四十八卷あり京都の知恩院に藏する繪傳同じく吉光の筆にして四十八卷ありと共に書卷物中の最も滑澤なるものなり知恩院のは正安年中西暦一二九九年一一三〇一年叡山功德院の錦昌法印後伏見天皇の勅を奉じて之を撰し吉光之を描けりと云ふ後天皇更に命じて副本を作らしめ給ひ既にして錦昌知恩院に入りて第九代の住持となるに違ひ之を賜はりしが第十一代誓阿上人圓光大師の像を當麻寺に移せし時此副本も共に同寺の奥院に納めたりとぞ而して茲に出せる書卷即ち是れなり同書の筆者は伏見後伏見兩天皇の宸筆及び世尊寺行俊卿の筆に係り此書は前にも云へる如く上佐吉光の一筆に成れり吉光姓は藤原其世系は詳ならず從四位下羽部大輔に敘任せらる正和の頃西暦一一三二年一一三六宮城南殿の御障子に賢尊の像を書けることありと云ふ今此書卷物を見るに通卷の筆意必ずしも同一ならざるの觀あれども是れ蓋し其滑澤にして一時の作に非ざるの故ならん竟に角に其筆致總じて溫雅に配色亦頗る妙にして能く古上佐の精髓を發揮せり且つ書中の人物風俗等悉く當代の面影を窺ふに足り美術史上及び風俗史上裨益する所尠少なからざるなり

PANORAMIC HISTORY OF HÔNEN SHÔNIN.

(Two portions of the third and the fourth of forty-eight rolls, coloured; each roll, 30 feet by 1 foot $\frac{1}{2}$ inch.)

BY YOSHIMITSU TOSA

OWNED BY THE TEMPLE, TAYEMADERA, YAMATO.

(COLLOTYPE.)

Hônen (born in 1133) was a native of Mimasaka, and became a priest when he was nine years old. At fifteen he went to Mount Hiei, received full ordination from the high-priest, Kôyên, and learned the secrets of the Tendai sect. At last he went to Eikô, at Kurodani, under whom he studied all the scholiasts. Afterwards he made a round of visits to all the learned prelates of the various sects, all of whom praised him as a master of all knowledge. Once he read the 'Commentary on the Amitâyur vyûha sûtra' by Shan tao, a Chinese priest, and comprehended the true sense of faith in Buddha Amitâyus. At the age of forty-three he abandoned all other religious practice and applied himself exclusively to the doctrine of Amitâyus. He then founded a new sect which is designated Jôdo. His gospel was very popular with all classes of people, from the sovereign down to the workman. Afterwards, owing to a certain incident, he was exiled to Shikoku, but was soon allowed to return to Kyôto, where he died in 1212, at Ôtani, Higashiyama, at the age of eighty.

Among the possessions of Tayemadera, there is a set of rolls—forty-eight in number—which illustrate the life of Hônen, and these are a copy of rolls owned by the temple, Chion-in, Kyôto. They are the most famous of all pictorial rolls of a similar kind; both the original and the copy being the work of Yoshimitsu. The legends explaining the various incidents were written by several Emperors or other distinguished personages.

The details of the life of Yoshimitsu, the painter, are not known. He called himself Tosa, but seems really to have belonged to a Fujiwara family. All the paintings in the forty-eight rolls are attributed to our artist, but on examining them closely, we detect a difference between some of them. Nevertheless, they are excellent specimens of the old Tosa art. The delicate handling of the brush, the harmony of colouring, etc., are all characteristics of the old Tosa school; and, besides, as the pictures illustrate manners and customs of those days, they are also valuable from the historical point of view.









夏冬山水圖雙幅絹本墨畫 傳支那高然暉筆

(各圖四尺一寸、横一尺九寸一寸)

京都東山臨濟宗金地院藏

茲に出せる雙幅山水圖は古來頗る有名なるものにして傳へて高然暉の筆なりと云ふ然れども高然暉とは何人なるか唯相阿彌の著はせる君臺觀左右帳記に元人と記せるの外更に傳記の徵す可きなし或は説を爲す者曰く宋人に高克明字は然暉なる者あり邦人の所謂高然暉は此人ならんと案するに高克明は道釋人物屋宇より花竹翎毛禽獸畜蟲等に至るまで畫として妙を極めざるなく且つ頗る李成北宋の大畫の筆意を得て若古清潤の畫を作れる北宋西曆九六〇年——一二六〇年の名家なり然れども其畫支那に於ても存在すること既に稀なりと云へば茲に出せるものも果して此人の筆なりや否や得て判知す可らず加之此山水は米點を以て描かれたり米點とは宋人米南宮名は董字は元章自ら鹿門居士と號す能く嚴格なる筆端更に逸趣を現はし點筆神に入り三百年來匹偶する者なしと稱せらるるが創する所の描法にして爾來文人墨客爭ふて之を模し其法を撫する者頗る多く雪舟の如きも其法を慕ひて畫けるもの往々世に傳存し又相阿彌も時に之を蹤跡して畫けるものあり而して此畫亦米點を用ひ且つ頗る元代西曆一二八〇年——一三六七〇年の風趣を帯べるを見れば悉く宋人なる克明の筆にはあらずして元代名家の遺品なる可し斯の如く其筆者及び年代の明確ならざるは頗る遺憾なれども此畫が風に我國に舶來し東山時代西曆第十五世紀に於ける畫家の好模範となりたることは毫も疑ふ可らざる所なり

LANDSCAPES.

(A pair of Kalemono, monochrome sketches; each, 4 feet by 1 foot 11 $\frac{1}{2}$ inches.)

SAID TO BE BY KAO JAN-HUI (CHINESE).

OWNED BY THE TEMPLE, KONCHI-IN, KYÔTO.

(COLLOTYPE.)

The landscape-pictures here reproduced are very famous because they were painted by Kao Jan-hui (Kô Nenki); but nothing of the history of his life is known to us, excepting that Nôami, a famous connoisseur and an able artist of the Higashiyama period (15th century), states in his work, 'Kunawwan Sayachû', that Kao Jan-hui was a Chinese painter who lived at the time of the Yuan dynasty (1280-1367). A certain other authority says that there was an artist named Kao Ko-ming, whose second name was Jan-hui, during the Northern Sung dynasty (960-1126): perhaps it was he whom Japanese generally call Kao Jan-hui, and to whom these pictures are attributed. Kao Ko-ming is said to have been very clever in painting Taoistic and Buddhist images, human figures, houses, flowers and bamboos, birds, beasts, etc., but at present, even in China, his authentic works are rarely to be found. In consequence, it is almost impossible to decide whether these pictures really are Ko-ming's or not. Moreover, they are painted after the mode of Mi Nan-kung, who lived later than Kao Ko-ming—but during the same dynasty—and reveal somewhat the taste of Yuan, China. We assume, therefore, that these pictures are not Ko-ming's productions, and further, that he cannot be the same artist as the Kao Ko-ming whom Japanese generally know by that name. But they are, nevertheless, excellent examples of the art-work of the Yuan dynasty, and it is quite certain that they were highly appreciated as models of landscape drawing by the artists of the Higashiyama period, and that they have continued to be esteemed ever since.

[illegible]

夏冬山水圖與神祿本墨畫

OWNED BY THE TEMPLE KOMCHIN, KYOTO.
GIVEN TO BEY KATO (CHINPUN).
A part of Kato's collection, 1901-1902.









牧童圖雙幅(紙本墨畫)

傳支那元朝張芳汝筆

(各整二尺八寸九分、横一尺一寸五分)

伯爵伊達宗基君藏

古來世に製作品のみ傳はりて、其筆者の姓名若くは傳記の傳はらざるものあり又書家たるの名のみ高くして而も遺作の絶へて後世に傳はらざるものあり張芳汝の如きは即ち前者の一人なり抑も張芳汝とは如何なる人なるか之を畫史畫傳等に徵するに、一として其姓名を掲げたるものなく、隨て其傳記を知るに由なし唯、相阿彌西曆第十五世紀の人第二冊に其傳ありが其著君臺觀左右帳記に張芳汝元山水人物牛墨繪と記し又其一本に上の中と見えたるあるのみ相阿彌が張芳汝を支那の畫人中上の中の部に列したるは彼れ一家の鑑識に基けるものとして敢て問ふを要せざれども之を元朝西曆一三八〇年—一三六七年の人としたるは抑も何の據ありしなるか、或は當時將軍足利義政の東山殿に藏せられし寶物中張芳汝の筆と稱せらるゝ畫幅のあるありて姑く傳説のまゝ爾か記載せしものなるか今日之を推斷するに由なし兎に角に張芳汝の筆と傳ふる牧童圖は往々世間に散見する所就中茲に出せるものは其尤なるものと稱す可し但し其果して張芳汝なる元人の筆なるや否やは上に述ぶる所の如く頗る之を判斷するに苦むと雖も此畫が希有の名品たることは何人も容易に首肯する所なる可し

COWHERDS.

(A pair of Kakemono, monochrome sketches, each, a foot 10½ inches by 1 foot 1½ inches.)

SAID TO BE BY CHANG FANG-JU (CHINESE).

OWNED BY COUNT MUNEMOTO DATÉ.

(COLLOTYPE.)

There are artists whose works remain and yet nothing is known of their lives; and there are others whose pictures are seldom found although their names and reputation are familiar to all. **Chang Fang-Ju** belongs to the former class, and the history of his life is not recorded in any books. We find, however, a line in 'Kuntaiwan Sayichōki,' by Sōami—a famous connoisseur and an able artist of the Higashiyama period (15th century), which says — 'Chang Fang-jū is a painter of the Yuan dynasty, China, and his work, generally, consists of landscapes, human figures, and cattle, painted in ink. He ought to be classed among the middle grade of the best Chinese artists.'

Whether Chang Fang-jū belongs to the middle grade of the best class of painters or not, is a matter of opinion; but how the writer of the words quoted came by the knowledge that he was an artist of the Yuan dynasty (1280-1367), is rather uncertain. Perhaps there are some pictures, said to be by Chang Fang-jū, in the collection of the Shōgun, Yoshimasa Ashikaga: if so, then Sōami must have thought that he was the Yuan artist, according to tradition. Anyhow, there are several *kakemono* of cowherd-pictures attributed to Chang Fang-jū, among which the present ones are the best. As the painter himself is rather an obscure personage, we are not able to assert whether they are his productions or not. Whoever the artist may be, the pictures themselves are undoubtedly a rare art-relic.

すゝこ苦むと観て世間の事止し珍品のふこを村人と容疑

各想二只人作武裝，謝。以。事。此。分。

品寶母弘基魯選

外軍回豐碑木墨畫

御製永懷詩卷





達磨大師画像紙本着色 僧兆殿司筆

(竪八尺七寸五分、横五尺二寸)

京都臨濟宗大本山東福寺藏

兆殿司正平七年（永享三年即西曆一三三二年）一四三一年は前冊既に屢記載したる如く足利時代の繪畫界に於て重要な特殊の一位地を領せり畫史に云く凡そ殿司の畫く處多く巨幅あり皆能く意を以て其規を制す而して其勢龍の飛ぶが如く風の翔るに似たり凡筆の及ぶ處にあらざる殿司の畫實に此一言にて評し盡せりと云ふ可し茲に出せる達磨大師畫像の如き亦巨幅の一にして筆力強勁俊拔其衣褶に於ける描法の簡潔なる白雲祥雲等の補景の流暢なる所謂飛龍翔鳳の勢ありとは眞に此畫の如きものを云ふならん達磨大師第六冊に其傳を載すが得々として支那に來り武帝に謁して廓然無聖と喝破したるの精神氣魄寫し來て活氣紙上に縱横たり是れ蓋し兆殿司の如き大手腕を有する者にして始めて能くす可き處到底凡庸畫家の企及する能はざる所なり思ふに足利時代以後禪宗盛んに行はれ天下の畫家も亦其身禪僧にあらざれば則ち心を禪苑に遊ばしむるの居士にあらざるなく隨て達磨の畫像は頻々として彼等の手に描かれ今日猶到る處に其影像を見ざるなしと雖も能く達磨の精神氣魄を筆端に顯はして餘蘊なきものに至りては甚だ妙し是れ此畫が古來嘖々として世人に喧稱せらるゝ所以なり

BODHI DHARMA.

(Kakemono, coloured; 8 feet 7½ inches by 4 feet 11¼ inches.)

BY MYŌCHŌ.

OWNED BY THE TEMPLE, TÔFUKUJI, KYÔTO.

(COLLOTYPE.)

Myōchō, or Chō Densu (1352-1431), occupied, as has been stated in previous volumes of this series, an important and unique position in the artistic world of the Ashikaga period (from the middle of the 14th century to the latter part of the 16th). The 'History of Pictorial Artists' has the following:—"Pictures by Myōchō are generally on a large scale. His method of painting is but the expression in colours of his own personality and of his own habit of thought, while the mechanical use of his brush is so vigorous and realistic that, if he paints a dragon, it seems to writhe in the clouds, or, if he depicts a phoenix, it appears to be flying athwart the sky." This description is a complete and appropriate criticism of Myōchō's work.

The picture of Bodhi Dharma here reproduced was painted by him, and it is on a large scale. The use of the brush is very powerful; the folds of the garments, the clouds, and the vines are all treated so freely as to reveal a profound taste which is well worthy of special notice. After the Ashikaga era, the Zen sect became very popular and most of the artists of the time were either Zen priests, or else they were earnest believers in the tenets of the sect; and since Dharma was the founder of the sect, there were, consequently, a great many images of him produced by their artistic hands, and among all of them this, if not the very best, is certainly one of the best.

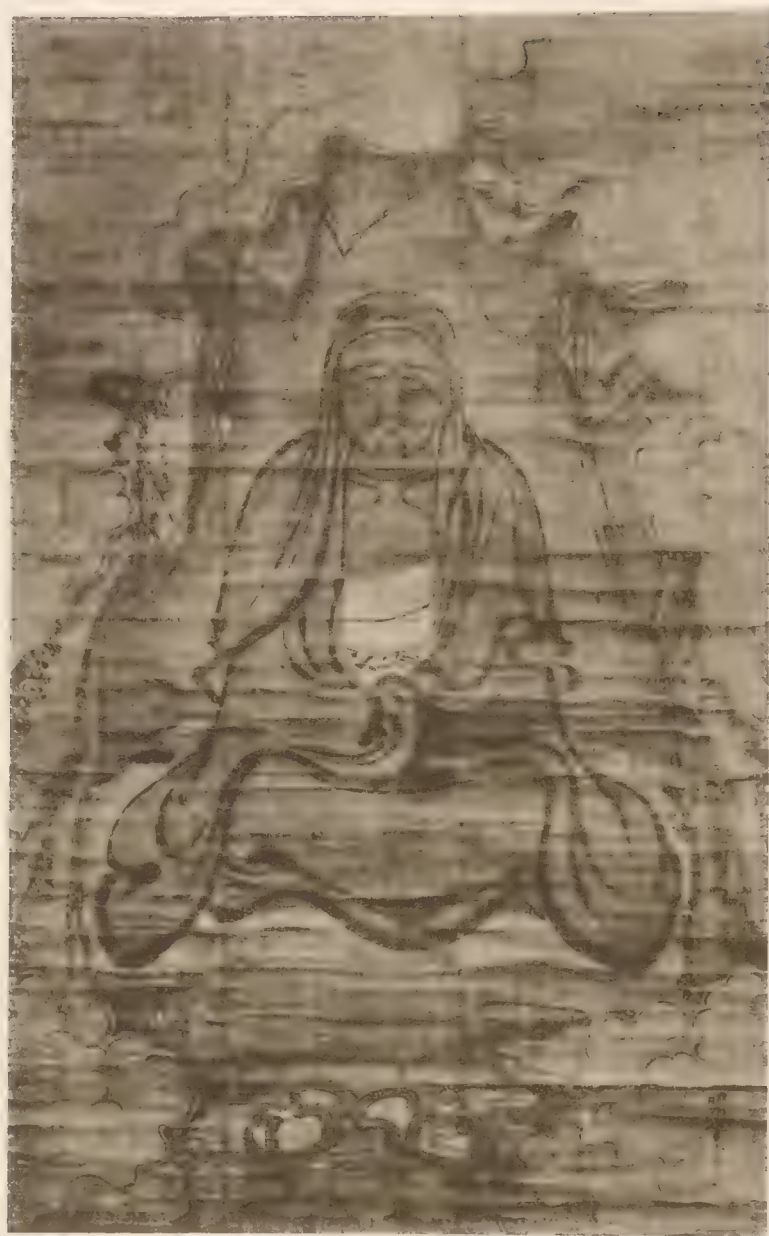
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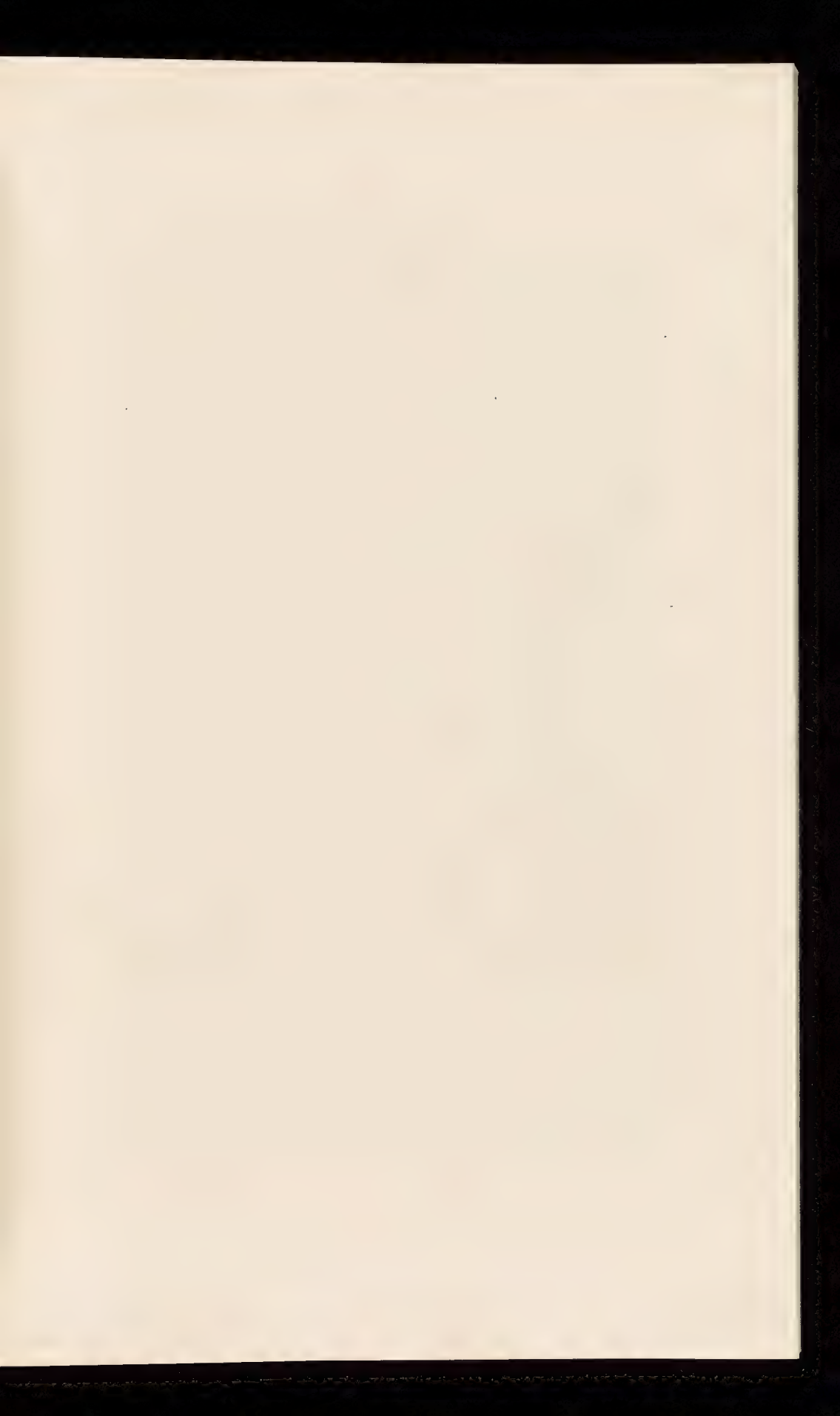
漢魏六朝書目卷一 宋書三 晉書三 西漢一 三 正二 辛一 一四三 辛

人人皆曰，此其所以

[illegible]

OWNED BY THE PEOPLE, TOKYO, JAPAN.





山水圖雙幅紙本淡彩 僧鑑貞筆

全一尺五寸一分、横九寸八分

侯爵蜂須賀茂韶君藏

本朝書史に云く僧鑑貞號は墨溪法眼に倣せらるる世に奈良法眼と謂ふ書法は周文西曆第十五世紀の初を師とし人物に於けるや粗南宋の繁楷の蹤を踏む筆法細にして而も詳ならず草にして成る畫屏は淡彩を施し水墨を設く而して澁色を用ゐず或は曰ふもと律僧にして南都招提寺の總持坊に住せりと然るに墨溪の號に就きては異説あり曰く墨溪は夫の一体和尚と時を同うせし墨籍采譽即ち曾我蛇足第一冊及び第五冊參看にして鑑貞にあらずと孰れか果して異なるを知らずと雖も鑑貞と蛇足とは其畫風筆致全く相同じからず要するに鑑貞の名は本だ蛇足の如く多く世に聞えざれども然も亦東山時代西曆第十五世紀に於ける諸大家と比肩するに足るの技倆を有したりと云へり茲に出せる畫の如き或は江上點點たる疎林の間に樓門孤立して曲逕行人の影寂しく或は淡霽奇峯を翠め山腰樹林漸く蒼然たるの處牧人牛に騎して歸路を急ぐの狀能く遒勁飄宕なる筆端に發露せり由來鑑貞の畫の世に傳はるるもの極めて稀なれば此畫の如きは最も珍重愛惜す可きものと謂ふ可し

LANDSCAPES.

(A pair of Kakemono, monochrome sketches, each, 1 foot 6 inches by 11 3/4 inches.)

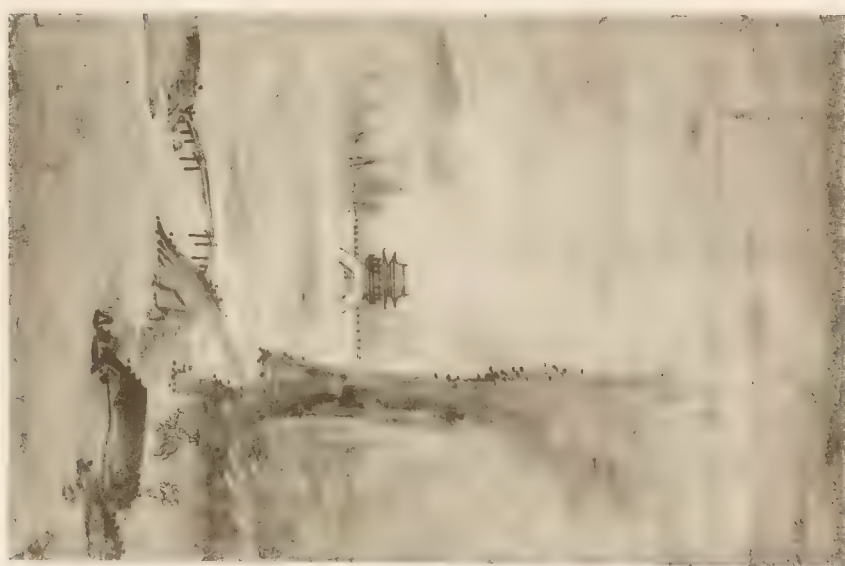
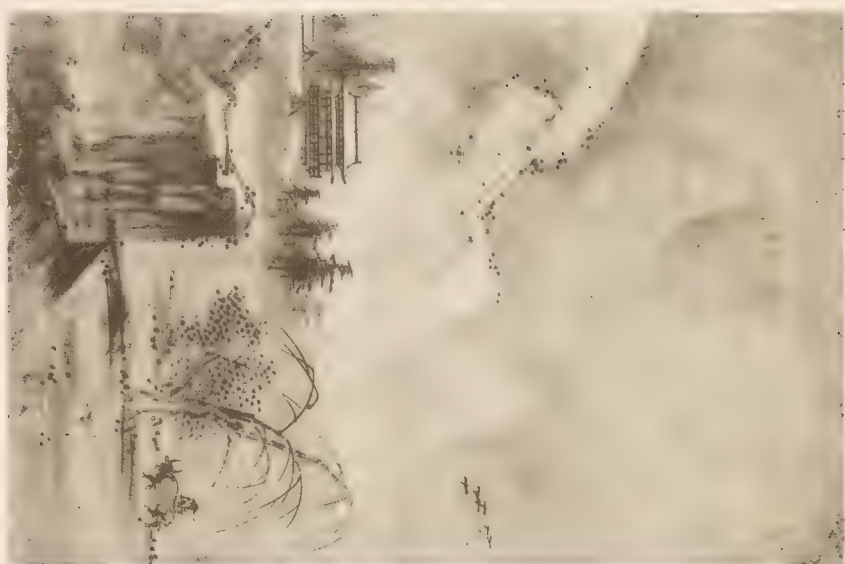
BY KANTEI.

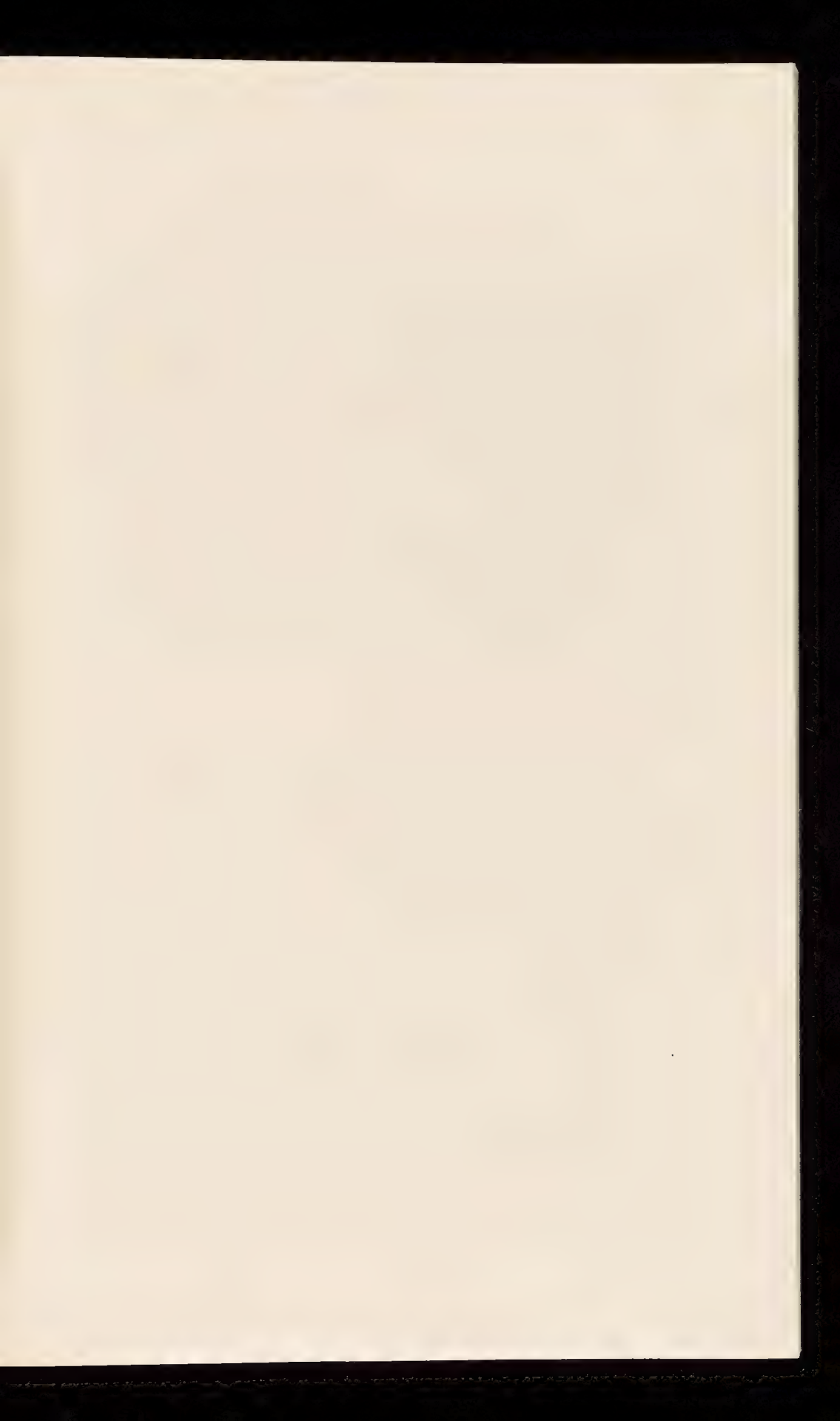
OWNED BY MARQUIS YOSHIKAKI HACHISUGA.

(COLLOTYPE.)

According to the 'History of Japanese Art,' **Kantei**, a priest whose second name was Bokkei, was eventually advanced to the artistic grade, Hôgen,—hence his popular designation of Nara Hôgen. At first he was a pupil of Shûbun in the beginning of the 15th century, but afterwards, in depicting human figures, he followed, in a measure, Liang-kai, of the Sung dynasty of China. A good part of his reputation is due to his careful use of his brush, although his execution was not remarkable for its detail. His paintings on screens are generally slightly coloured, or rather water-coloured, and he seldom used thick pigments. Some say that the painter once belonged to the sect which lays stress on the Vinâya ("The Doctrine of Discipline") and that he passed a part of his life in the temple, Sôjiji, of Tô-shôdajji, a monastery in Yamato. The identity of our artist is rather a subject of dispute: some maintain that Bokkei is no other than Bokkei Saiyo, or more popularly Jasoku Soga (see VOLS. I. and V.), a contemporary of the well-known Ikkyû (see Vol. IV.); while others are opposed to this contention and positively deny the statement. At all events, the style and handling of Kantei are unlike those of Jasoku, and this leads us to the assumption that, although Kantei himself was not such a well-known artist as Jasoku, yet he was one who had enough ability to entitle him to be ranked with others of the Higashiyama period (15th century). The paintings here reproduced give a perfect idea of his taste and method of treatment in their several details: a big, temple gate in the middle distance, a rivulet with bushes along its banks, a few travellers on their weary way, a cowherd returning home, rocky hills partly obscured by fog, trees skirting the foot of some rocks. The pictures are, therefore, quite choice bits of landscape; and the fact that Kantei's works are extremely rare, makes them all the more precious possessions.

山才隱雙龍洞外大溪邊
曾識其真





花鳥圖屏風一雙(紙本着色) 曾我直菴筆

(各屏四尺二寸五分、横一丈二尺六寸五分)

紀伊國高野山眞言宗寶龜院藏

曾我直菴姓は平紹祥の子なり通稱を木工助と云ひ直菴又は蛇足と號す泉州堺の浦に居住し頗る書を以て聞ゆ其死は慶長西暦一五九六年一六一四年中に在りと云へど其年月詳ならず但し同十五年西暦一六一〇年五月に書けるもの、世に存するを見れば無論其以後に歿したるものなるを知る可し法名を直菴梅室と云へり

茲に出せる一雙の屏風畫は直菴一代の作中稀れに觀る所の傑作なり由來直菴は鷹書を以て最も名あれども亦樹木草花禽鳥等を描くにも妙を得たることを知る者に至りては世間蓋だ稀なるが如し然るに茲に掲ぐる兩圖を見るに筆法機巧精緻を極め生意勃勃として筆端神あるかと疑はる加ふるに傳彩の鮮麗なる眞に嘆賞するに堪へたり思ふに曾我氏に生れ而して蛇足文明十五年即ち西暦一四八三年歿す第一冊に其傳を出すの書を繼げる人にして此の如き機巧精緻の筆を弄し濃厚華麗なる彩畫を作りしこと寧ろ異とす可し而して此畫が通例足利時代の諸大家の作に於て見る如き謹疎清淡ならざるに拘はらずおのづから同時代末葉の風趣韻致を帶ぶる所あるは蓋し時勢の影響を受けたるに由るならん要するに此畫は直菴が平生の大作にして亦其造詣の必ずしも鷹畫のみにあらざりしことを證する無二の好標本なり直菴の名聲今日に至るまで衰へざる所以宛に偶然にあらず

FLOWERS AND BIRDS.

(A pair of folding-screens, coloured; each, 4 feet 2½ inches by 12 feet 6½ inches.)

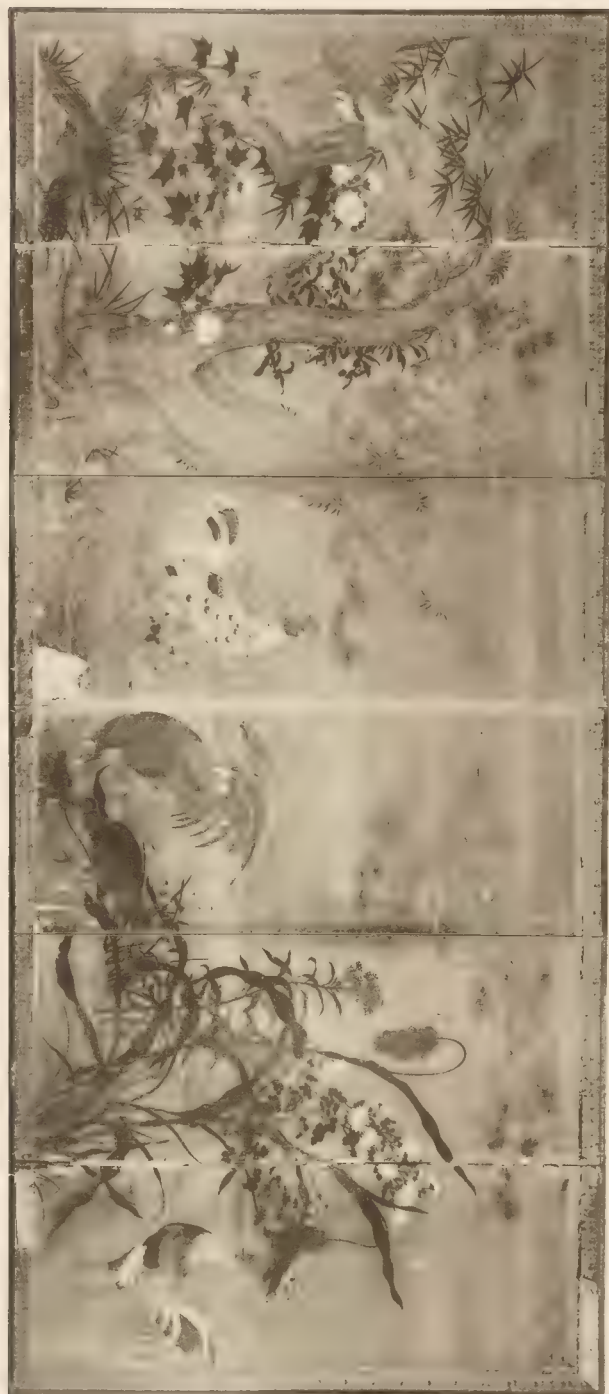
BY CHOKUAN SOGA.

OWNED BY THE TEMPLE, HÔKI-IN, KÔYASAN, KI-I.

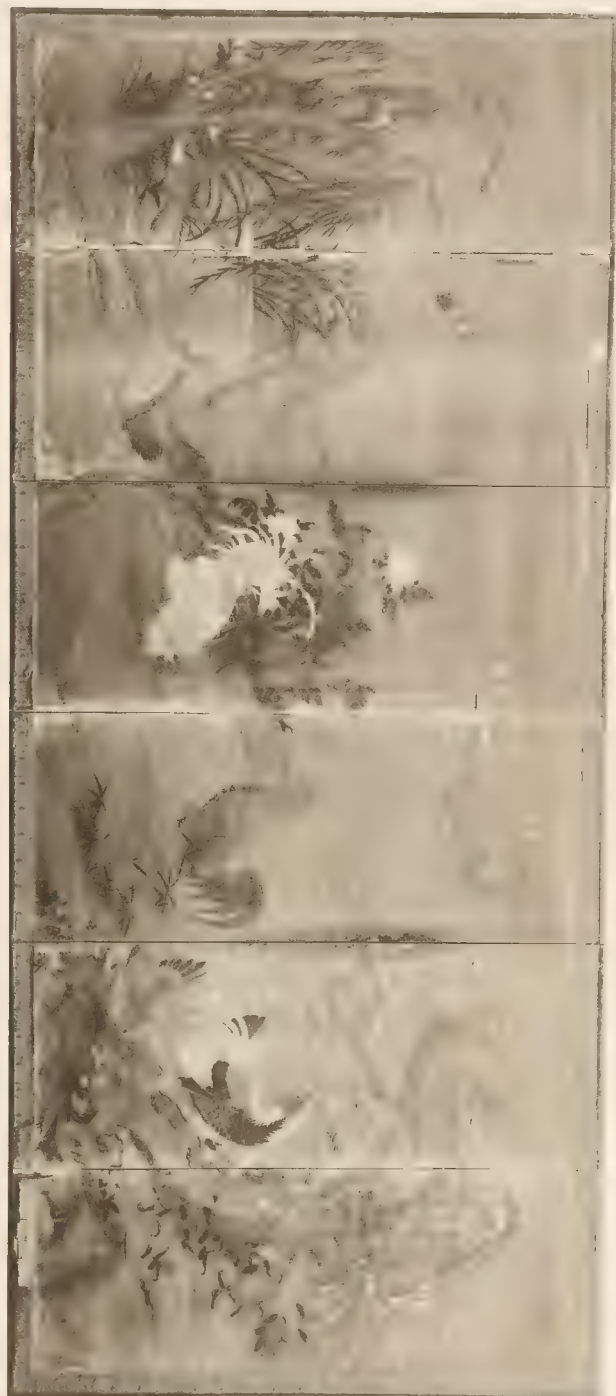
(COLLOTYPE.)

Chokuan Soga, the son of Jōshō, was commonly called Mokusuké. He lived at Sakai, in the province of Izumi, and was famous for his skilful painting. He died in the Keichō era (1596-1614), but the exact date is not known. There is extant, however, some of his work which he produced in the year 1610, hence it is obvious that his death must have happened after that year.

The pictures here given, from a pair of folding-screens, are one of his best efforts. He was very famous for his skill in depicting hawks, but the world seems to be rather lacking in appreciation for such technique as is displayed in pictures like these. The brush work is most exquisite, and the colouring is very fine. In the pictures by his predecessors in the Soga school, such delicate work is seldom seen. Although the present pictures, unlike those of artists who were his contemporaries, are not rough and simple, they display a trace of the influence of the popular taste during the latter part of the Ashikaga period (early years of the 16th century), and it may be safely said that he was slightly affected by the influence of that period.









文龜曼荼羅絹本着色 傳慶舜專慶兩筆

(竪・丈二尺三寸五分、横一丈二尺六寸)

大和國真言宗當麻寺藏

昔し天平寶字七年西曆七六三年右大臣藤原豐成の中將姫大和の當麻寺に入りて尼となり名を法如と改め生身の阿彌陀如来を見んことを祈念せしに阿彌陀及び觀音乃ち化して尼となり法如を助けて百脉の蓮華より絲を取り淨土曼荼羅を織り成さしめたりと云ふ爾來年を経ること久しく圖面全く剥落して今其美觀を見るを得ざるは遺憾なり文龜曼荼羅は即ち文龜年間之を寫せるより爾か呼稱するものにして現に當麻寺の本堂に掛け以て衆庶の禮拜に供せり其軸に後柏原天皇爲御母准三后御菩提授御宸翰の文ありと云ふ而して其書は法橋慶舜法橋專慶の二人が明應四年西曆一四九五年十月より寫し始め文龜三年西曆一五〇三年に至りて成り願主は奈良住尼慶圓にして地絹は阿波國浦庄に於て織り成せるものなりとぞ和長記文龜二年七月廿一日の條に當麻曼荼羅古物朽損之間瑠璃垣張付之了仍今度有比丘尼以勸進之功令新圖之九品配立之文字並經文字等申請寫筆之間此一兩日被染効筆了とあるは即ち此事を記せるものなる可し茲に掲げたるは其曼荼羅の中部にして所謂四十八願莊嚴の地を現はせり兩筆者の傳記頗る不明にして慶舜は唯僅かに南都の繪所芝氏なりと云ふの外殆んど知る所なしと雖も能く法如尼が織成せる原因を描寫して巨幅の全體毫も弛緩の處なく精細謹密なる手腕宛に嘆賞の外なきなり

BUNKI MAṆḍALA.

(Portion of a Kakemono, coloured; 12 feet 3½ inches by 12 feet 6 inches.)

SAID TO BE BY KEISHUN AND SENKEI.

OWNED BY THE TEMPLE, TAYEMADERA, YAMATO.

(COLLOTYPE.)

In 763 Chōjō-himé, daughter of Toyonari Fujiwara, a Minister of State, entered the monastery of Tayemadera and became a nun. She there prayed earnestly that the true body of Buddha Amitābha would appear to her, and eventually Amitābha, together with Avalokiteśvara, transformed themselves into nuns and helped her in weaving, with fibres of the lotus-plant, the scenes of the Land of Bliss (Paradise); this woven picture is generally called the 'Tayema Maṇḍala.' After hundreds of years the Maṇḍala showed the ravages of time and, becoming greatly injured, lost its originally beautiful appearance. For this reason, the Bunki Maṇḍala, the central portion of which is here reproduced, was copied from it in the Bunki period (1501-1503), to take the place of the original; hence the name, Bunki Maṇḍala. It was hung, ever since, in the Kondō (principal hall) of Tayemadera, in order that those who believe in Amitābha may look at it and offer sacrifice to it. According to a tradition of the temple, the copy was made by Keishun, a Hokkyō, with the co-operation of Senkei, who also had the rank of Hokkyō: they were engaged upon it for nine years—from 1495 to 1503. The biography of the two artists is quite unknown to us, excepting only that Keishun's family name was Shiba, and that he was once Superintendent of the Picture Bureau at Nara. Nevertheless, the technique of the picture is very careful and minute, and the design of the original Maṇḍala is faithfully preserved: there is no trace of negligence in execution, although the work is on such a large scale.

文選藝文類聚本音註 附錄藝文類聚





當麻曼荼羅緣起畫卷紙本着色 上佐光茂筆

全三卷中第二卷及第三卷の各一段

(全巻全長七丈餘、整幅一尺一寸六分)

大和國眞言宗當麻寺藏

昔し聖武天皇の御宇西暦第八世紀の央從一位右大臣權朝臣藤原豐成既に老いて未だ子なきを悲み妻と共に初瀬天和の觀音に詣て一子を授け給はんことを祈願しけるに其利益によりて遂に女子を生みしかば之を中將姫と名づけ寵愛一方ならざりしに不幸にして五歳の時母を喪ひ爾來繼母の虐遇を受け毒殺せんとすることこさへ一再ならず其十四歳の時豐成勅を奉じて諸國巡見の途に上りしかば繼母は之を好機とし腹心の士に命じて姫を大和宇陀の雲雀山或は紀伊國有田郡雲雀山なりとも云ふに誘ひ山中に於て之を殺害せしめんとせしも士の悔悟によりて姫は機に其危難を免れ且つ彼等夫妻の給事により只當麻經三昧を以て山中に光陰を遣れり豐成固より有りし次第を知らず遠見を終りて家に歸り姫の在らざるを深く悲みしが越えて一兩年たゞゞ雲雀山に遊獵して姫と邂逅し大に喜び與に伴ふて家に歸れり然るに姫は佛乘を慕ふの念急切にして天平寶字七年(西暦七六三年)當麻寺に入り尼となりて名を法如と改め生身の彌陀を拜せんことを祈願して極樂淨土の體相を感得し藕絲を以て曼荼羅を織り成せしと云ふ當麻曼荼羅緣起畫卷は即ち此因縁の始終を描けるものなり茲に出せる二圖一は第二卷の一段にして姫が五歳の時母の長逝せるを悲哀するの狀を圖し他は雲雀山に於ける父子の邂逅を描けるものなり

此畫卷の筆者上佐光茂は從四位下刑部少輔或は云ふ大輔光信の男なり刑部大輔に任ぜられ從四位下に敘せらる其没年詳ならざれども享祿天文の頃西暦第十六世紀の中頃に榮えし人なることは明かなり其枝未だ大に稱するに足らずと雖も父光信永正頃即ち西暦第十六世紀の初一たび去り上佐氏の畫運漸く傾き狩野氏獨り威を斯界に擅にせし秋に方り能く父祖の家法を遊境の間に維持したるの功没す可らざるものあり而して此畫卷の如き其書に據れば光茂畫師に成じ然の報酬を求めずして専心一意筆を揮ひて此大作を成し且つ其詞書の如き後奈良天皇を始め奉り親王及び公卿貴紳の揮毫を辱くしたれば當時頗る悲運に遭遇せる土佐家に取ては少からざる興奮劑となりしこと想像するに難からざるなり之を夫の青光の法然上人緣起畫卷本冊所載に比較すると土佐氏の風趣時と共に推移し彼れが如き活動の妙は到底此畫卷に於て見る可らざれども温雅優潤なる處おのづから此人の特色として玩賞するに足るものありて存す要するに此畫卷は光茂一代の大作にして亦其唯一なる傑作と稱す可きものなり

ROLLS ILLUSTRATING THE ORIGIN OF THE TAYEMA MANḌALA.

(Two portions of the second and the third of three rolls, coloured; each, 70 feet by 1 foot 1½ inches.)

BY MITSUMUCHI TOSA

OWNED BY THE TEMPLE, TAYEMADERA, YAMATO.

(COLLOTYPE.)

During the reign of Emperor Shōmu (middle of the 8th century), Toyonari Fujiwara, a Minister of State, regretting that he had no son to cheer his declining years, prayed to the Avalokiteśvara of Hase to bestow offspring upon him: soon after, his wife gave birth to a daughter who was named Chūjō-himé. When she was five years old her mother died, to the intense grief of the husband and daughter. In course of time, however, the father married again, and Chūjō-himé's stepmother shamefully ill-treated her; often trying to poison her. When the girl was fourteen years of age, her father set out on a tour of inspection through all the provinces; and the stepmother—seizing the opportunity of getting rid of Chūjō-himé—sent her to the forest of Hibari-yama in charge of a warrior who had secret instructions to kill her. Fortunately, the warrior repented of having agreed to be a party to such a piece of treachery, and did not obey the instructions he had received. Instead of killing his charge, he took her to a lodge in the forest where she lived with him and his wife, passing her leisure time in reading Buddhist books to console herself in her loneliness. Her father, of course, knew nothing of what had happened during his absence, and upon his return, being led to believe that his daughter was dead, mourned her loss for a long time. About two years after Chūjō-himé's disappearance, the Minister went on a hunting expedition to the same forest where his daughter was concealed. By a happy chance he met her and brought her home with him. Chūjō himé, however, did not enjoy her life at court, and in 763, abandoning a secular life, she became a nun in the temple, Tayemadera, assuming the Buddhist name of Hō-nyo. In answer to her prayers to the Buddha Amitābha, she saw in a vision the Land of Bliss (Sakhāvātī) in all its glorious details. She then made a Manḍala* of the Land of Bliss by weaving together lotus fibres in accordance with her vision. This is generally called the Tayema Manḍala. The picture rolls, portions of which are here reproduced, constitute a historical sketch to illustrate the origin of this Manḍala and the life of the famous lady, who is often made the subject of theatrical representations. The first reproduction shows the sad scene on the eve of the death of Chūjō-himé's own mother; while the second depicts the happy meeting with her father, when he was on his hunting expedition.

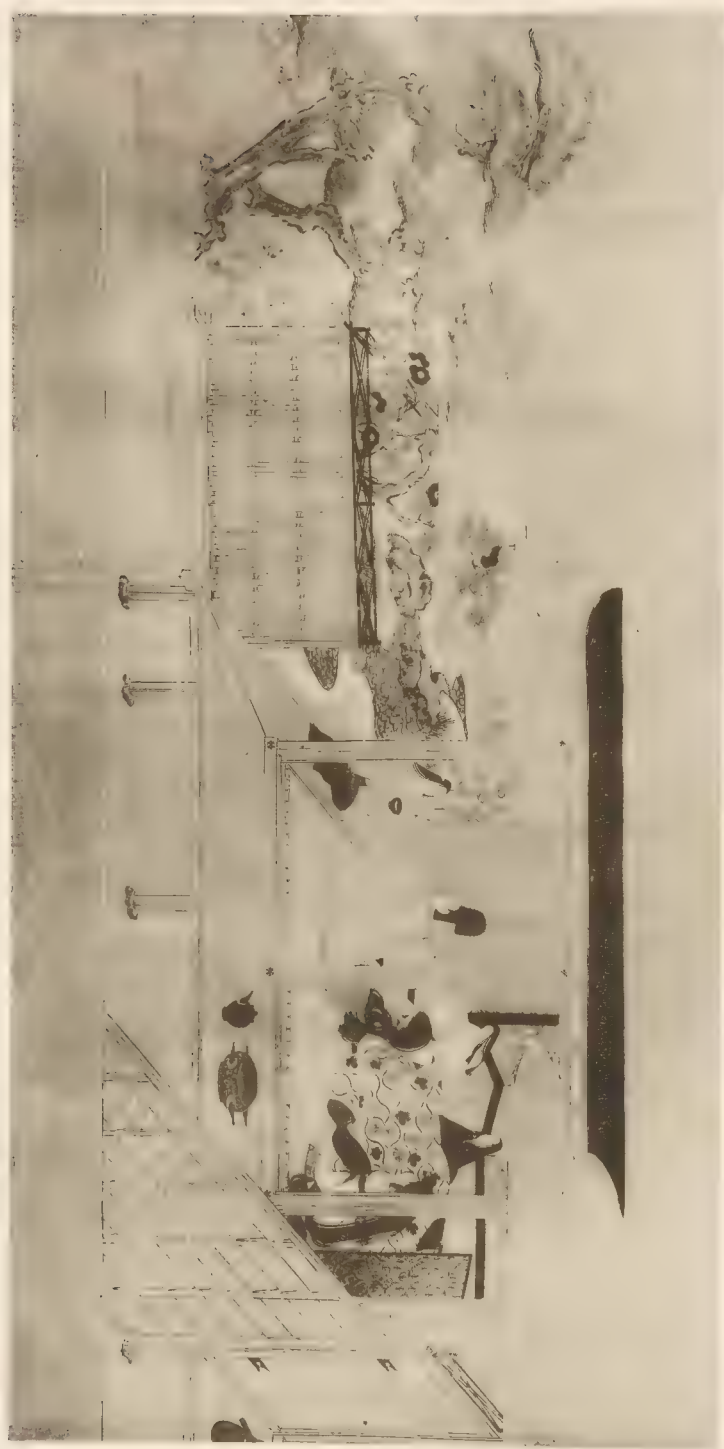
Mitsumochi, the painter, was the son of Mitsunobu Tosa, and seems to have lived in the middle of the 16th century, though the date of his death is not at present ascertainable.

*The circle of 600, 000 around the Mēru, or a circular plate (with five circles representing the Mēru and the four continents) placed on every altar. Each

十 齋 水 滄 集

ROLLS ILLUSTRATING THE ORIGIN OF THE TAYAMA MANDALA.

OWNED BY THE TEMPLE, C. Y. LEADER, YANATO.









風浪帆船圖紙本墨畫 僧雪村筆

(竪七寸五分、横一尺六寸)

依僧佐竹義生君藏

雪村の傳及び彼れが足利時代末葉西暦第十六世紀の繪畫界に生面を開きて、道の光明を放てることは既に第三冊「高僧白鷺圖」の處に述べたるが如し而して其遺作の中に八十、繼雪村老筆と落款せるものあり又晩年に至るも猶宋人牧溪玉潤等の名畫を模寫して其妙處の參究に努めたりと云へば彼れが高僧を保ちたること及び年時の進むに隨ひ其畫風も亦次第に變化したることを知る可し乃ち纏に掲げたる蓋白鷺圖と茲に出せる風浪帆船の圖とを對觀比較せば其筆致の同一ならざる處あるを認む可し則ち彼れは精緻巧麗なれども此れは豪健渾雅なり蓋し前者は晩年の畫にして後者は壯時の作なること疑なし其風濤相逐ち帆船迅駛し樹枝怒號するの狀前に眞に迫り覽者をして覺えず壯絶快絶を叫ばしむ雪村の作中殊に逸品と稱す可きものなり

此畫は佐竹侯の珍藏する所佐竹氏は其先昌義西暦第十二世紀の人始めて常陸の佐竹郷に城を構へ因つて佐竹を姓と爲せしより義宣西暦第十七世紀の人に至るまで相繼ぎて常陸に國す雪村また常陸の人にして佐竹氏の支流なりと云へば其侯爵家に襲藏せらるゝもの因縁淺からずと云ふ可し

SAILING VESSEL IN A STORM.

(Kakemono, monochrome sketch; 1 foot 7¼ inches by 9 inches.)

BY SESSON.

OWNED BY MARQUIS YOSHINARI SATAKÉ.

(COLLOTYPE.)

The life of the priest Sesson and his artistic activity in the latter part of the Ashikaga period (16th century), have been briefly mentioned in Vol. III., under the title 'Roses and Snowy Herons.' He seems to have lived to an advanced age for, under the signature which he affixed to some of his productions, he once added 'aged eighty-one,' and we observe that his technique altered much as he grew old. Compare, for instance, the picture given in Vol. III., with the present one, and a considerable difference in the method of treating the two subjects will be noticed: the former is fine, minute, and dexterous; the latter is bold and simple. The first was, doubtless, painted in his youth; the latter was a production of his riper years. The rising waves, the vessel scudding before the gale, the trees and bamboos on the shore bending beneath the fury of the blast—all these indicate most vividly the scene of a wintry sea. This picture is, unquestionably, one of his masterpieces. The *Lakemono* is owned by Marquis Satake, whose allied life during feudal times was Satake, in Hitachi, and as Sesson was a native of that province and a relative of the feudal lord, its authenticity is beyond question.





瀟湘八景圖(紙本墨畫) 狩野永徳筆

(竪一尺六寸七分、横二尺八寸五分)

侯爵黒田長成君藏

狩野永徳天正十八年即ち西暦一五九〇年癸卯が不世出の畫才を抱て桃山時代の畫界に光輝を放てることは既に屢反覆記載せり蓋し永徳最も大畫に長じ聚樂大殿伏見諸城の如き大建築の障壁を始めとし諸侯伯の需に應じて縦横揮灑せる處多くは構思雄大なるものなりしと云ふ然れども茲に出せる瀟湘八景圖に至りては夫の障壁に草々揮灑し去れるものと全く其趣を殊にし危剛雄偉の風に乏しく寧ろ能義相三阿彌の遺韻を趁ひ殊に最も相阿彌に近似して東山時代西暦第十五世紀の特調たる瀟湘閑寂の趣致を帯び更に又頗る祖父元信の風骨を得たるを覺仰而して異時異處に於ける瀟湘八景を一幅の中に含寫して布置整齊毫も調和を缺きたるの觀なし永徳の長處特り雄壯奇拔なる大畫のみにあらずして亦能く斯の如き清楚瀟灑なるものを出せるを見れば彼れが能く一時に獨歩し希世の大家として欽仰せらるゝ所以の偶然ならざるを知る可し

THE FAMOUS EIGHT SCENES IN HSIAO AND HSIANG.

(Kakemono, monochrome sketch; 1 foot 8 inches by 2 feet 10 inches.)

BY EITOKU KANÔ

OWNED BY MARQUIS NAGASHIOË KURODA.

(COLLOTYPE.)

There is one name that shines with almost solar brilliancy in the latter days of the 16th century; and one of the brightest jewels in the diadem of our Art still bears the name of Eitoku Kanô (died in 1590), to whom reference has repeatedly been made elsewhere in this series. Eitoku was undoubtedly not surpassed by anyone in producing striking pictures on a large scale. The truth of this statement can be confirmed at the present time by inspecting the wall paintings and screen pictures in Juraku, Ôsaka, and Fushimi castles of Toyotomi, Taikô, as well as those in the residences of some of the former feudal lords. In them his bold brushwork and his reckless touch were well displayed in all their grandeur; but the picture of the views of Hsiao and Hsiang here reproduced is of quite a different type. This picture reveals neither the boldness nor the strength of others by the same artist; but in itself it embodies every trait of the minuteness and enthusiasm, with patient labour, which pertained to other artists,—such as Nôami, Gelami, or Sôami,—of the Higashiyama period (15th century). Again, Eitoku in this picture not only approximates the art-method of Sôami, but he also assimilates the light and free tones of the Higashiyama period, and yet he never departs far from the graceful style of Motonobu, his grandfather (1476-1559). It is equally praiseworthy of him to have combined so many attractions of the varying characteristics of the river scenery into one complete panorama, and yet preserve the most perfect harmony possible. Much credit is due to such an artist, who not only distinguished himself by his grand masterpieces, but who also succeeded in producing such exquisite counterparts of modest rural scenes as those which may be so well seen in this picture. He thus far surpassed his contemporaries in skill, and his fame has continued undiminished to our days.





山水圖屏風紙本淡彩 雲谷等益筆

(竪五尺五寸、横一丈二尺二寸)

紀伊國高野山眞言宗西禪院藏

世の雲谷一派の畫を評するもの等顔の妙を言へども等益の技を稱せず想ふに等顔の狩野より出でて其格を更め等益を慕ひて其法を變じたるが如きは是れ等顔の等顔たる所以にして等益の技固より父に超ゆること能はずと雖も能く其法を守りて聲譽を隆さざりしものは細心謹密にして我意を揮まざりしに因れり茲に掲ぐる山水圖は等益の作中に在て最も優秀なるものなり全體の布局整然として法度あり其筆力勁健にして謹嚴苟もせず把玩すれば趣深くして情頗る多きを覺え彼れが能く家父の法格に遵由して致て其規矩を失はざるを見るに足れり蓋し變じて破れんよりは寧ろ守て失はざるに若かず等益の如きは夫れ守て失はざるものならんか

等益は等顔の二子にして法橋に敎せられ周防の雲谷庵に住せり落款に雲谷四代と記せるは其畫系雲舟より出づるを以てなり歿年詳ならざれども徳川時代初期西暦第十七世紀の初の人なり

LANDSCAPE.

(Folding screen, slightly-coloured; 13 feet 1½ inches by 5 feet 3 inches.)

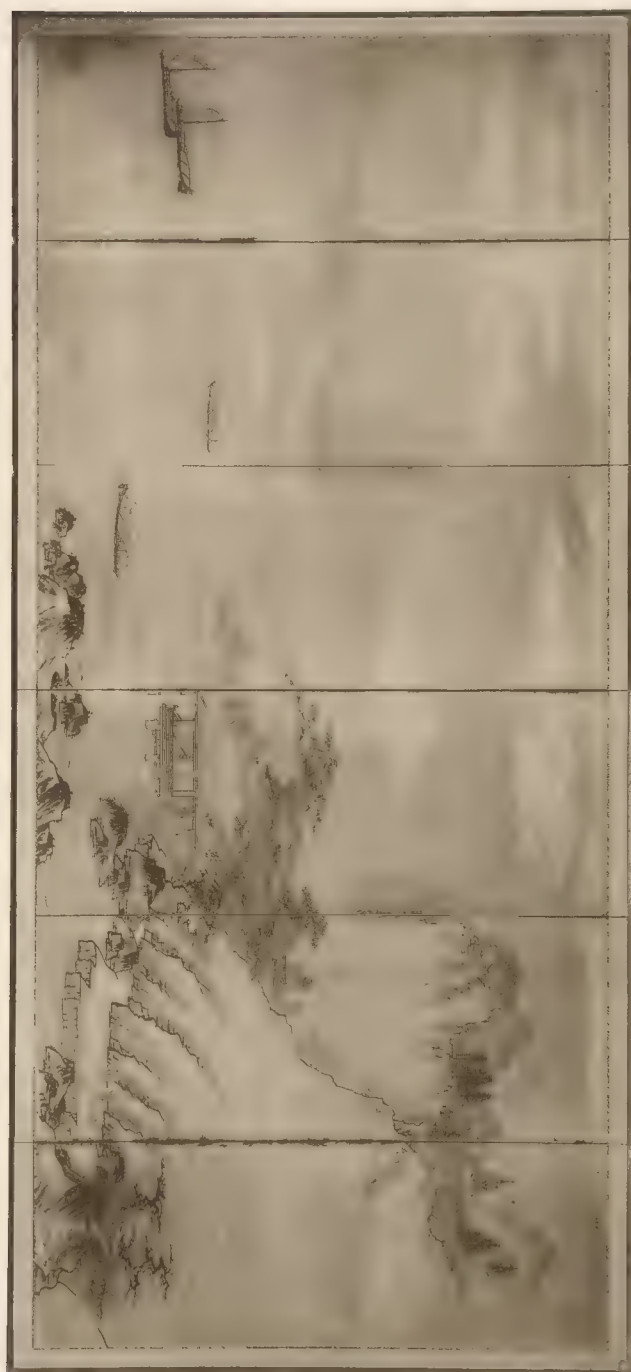
BY TÔYEKI UNKOKU.

OWNED BY THE TEMPLE, SAIZEN-IN, KÔYASAN, KI-I.

(COLLOTYPE.)

Of the paintings of the Unkoku school, people greatly admire those by Tôgan, but they seldom appreciate the talent of Tôyeiki, son of Tôgan. After first mastering the artistic rules of the Kanô school, Tôgan studied the method of Sesshû, and eventually became an eminent artist. Tôyeiki can hardly be said to surpass his father in technical ability, but by being cautious in the use of his brush and by strictly preserving his father's method, he was quite able to keep the fame of the family in good repute. The landscape here given is one of the best of his pictures. The regularity in the distribution of the essential features, the firm yet delicate use of the brush, and the consummate taste displayed, are like the similar characteristics of his father, and are quite sufficient to merit admiration.

Tôyeiki was the second son of Tôgan. He was appointed a Holkyô, a high grade of artists, and lived at Unkokuan, in the province of Su-ô. He signs this picture:—"The fourth generation of the Unkoku school," because he belongs to the artistic line of Sesshû, the founder of the Unkoku school (1420-1506). The date of his death is not exactly known, but it is certain that he lived in the early part of the Tokugawa era (beginning of the 17th century).





水禽圖屏風一雙(金碧紙本着色) 狩野山雪筆

每幅五尺一寸 横・丈二尺

京都細辻伊兵衛君藏

狩野山雪、姓は秦氏は千賀、幼名を彦三と云ふ、父の名は道三、母は松浦氏なり、肥前國に生れ故ありて浪華に移る、幼より丹青を好み父之を制すれども、郷かす十六歳にして父を喪ひ叔父某に携へられて當時の名家狩野山樂、永祿二年一寛永十二年即ち西暦一五五九年一六三五年の門に入り、其弟子となる、既にして畫技精進むに迫り、山樂其女を以て之に妻し、名を平四郎と改め、狩野氏を冒さしむ、山樂既に老ひ、嗣子无敷の死するや、平四郎を立て、嗣と爲し、家に藏する所の畫本遺墨を附與したりと云ふ、平四郎是より縫殿助と稱し、山雪と號し、禁裏仙洞二條城等に於ける繪事に預るの榮譽を荷へり、又頗る文辭に長じ、常に宣和畫譜、繪寶鑑等に眼を照し、歷代の名人良工の事蹟を校へ、又本邦繪畫の由來に通せり、當時東福寺に兆殿司の齋ける有一名なる觀音三十三身の畫幅ありしが、其二幅散逸したるに由り、同寺の大檀越九條關白幸家公、山雪に命じて之を補はしむ、而して其成るや、公特に其技を賞し、奏して法橋に敍す、山雪人さ爲り、隱逸を愛し、俗衆に接することを悦ばず、只管心を後素の一枝に潜め、且つ古畫の鑑定にも長じたりと云ふ、蛇足軒、桃源子、松柏山人等の別號あり、慶安四年西暦一六五一年三月十二日歿す、年六十二、其子永納亦本朝畫史の著者として世に顯はる

茲に出せる水禽圖は即ち山雪の筆にして、一代の作中最も精細微密なるものなり、彼れが山樂に選ばれて其家を繼ぎ家聲を隆さずして能く江戸の狩野諸家と對峙したるもの蓋し斯の如き手腕を有したるに由らざる可らず、彼れも亦一代の名家なる哉

WATER-FOWL.

(A pair of folding-screens, coloured; each, 5 feet $\frac{1}{4}$ inch by 11 feet 11 inches.)

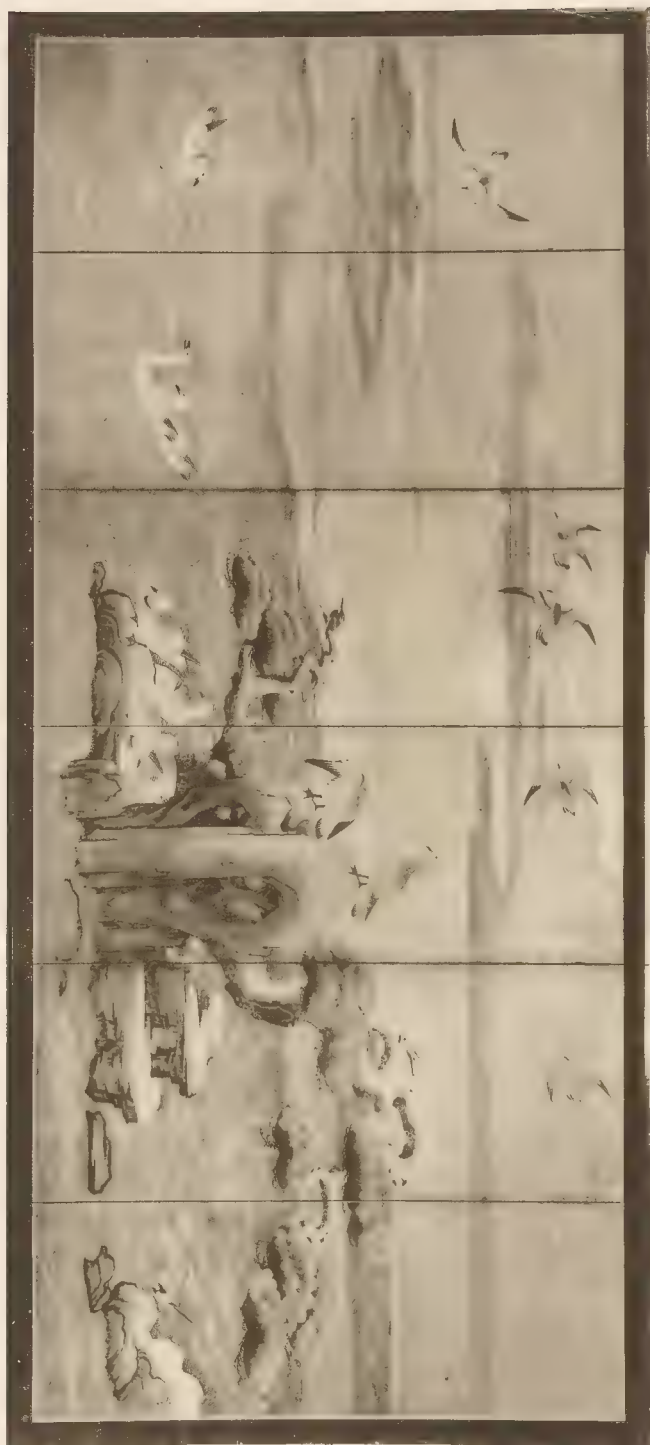
BY SANSETSU KANÔ.

OWNED BY MR. IHEI HOSOTSUJI, KYÔTO.

(COLLOTYPE.)

Sansetsu, whose family name was originally Chiga, was born in the province of Hizen, but he afterwards moved to Ōsaka. From his youth he was so very fond of painting that he disregarded his father's advice not to indulge in such unprofitable occupation. When he was sixteen years of age, his father died and he became a pupil of Sanraku (1559-1635), a famous artist of the Kanô school, who then lived in Kyôto. Before long Sansetsu had made great progress in his studies under this master and evinced considerable ability. Sanraku, perceiving that his pupil was very intelligent, adopted him and gave him his daughter in marriage. Sanraku had lost his heir, Mitsunori, in his ripe, old age, and consequently he made Sansetsu his successor in Mitsunori's stead, giving him all his collections of artistic treasures. Sansetsu had the glorious honour of decorating the walls of the Imperial palaces and of painting screens for the Emperor. There was, in Tôfukuji, Kyôto, a set of thirty three *Kakemono*, executed by Myôchô to illustrate the incarnations of Avalokiteśvara, but two of them having been lost, Sansetsu, by command of the Prime Minister, Yuki-iyé Kujô, painted two more to make up the required number. The Minister was so well pleased with the success of Sansetsu's effort that he promoted him to a high rank of artists, Hokkyô.

The pictures of water-fowl here reproduced are by Sansetsu. The use of the brush betrays great care and the execution of details shows consummate skill; they are no doubt one of the best of his productions. We recognize in them that marked ability which enabled him to maintain the fame of his own branch of the family, known as Kyô-Kanô, in spite of the opposition encountered from the rival branch, known as Yedo-Kanô.





東照宮縁起書卷(紙本着色)

狩野守信探幽筆

全五卷中第二卷の二段及第三卷の一段

各巻全長三丈餘、堅幅一尺一寸二分

下野國日光山別格官幣社東照宮藏

元和二年西曆一六六一年四月徳川將軍家康公の薨するや其遺骸を駿河國久能山に葬り遺命により翌年更に日光山に改葬せり是より先き朝廷公に東照大権現の神號を諡せられしが此に至りて又東照宮の號を賜ふ後二代將軍家光大に土木を起して神廟を造營し輪奐壯麗を極め結構善美を盡せり爾來二百年内外人の此廟に奉ずる者皆其美觀に眩目せざるなし東照宮縁起は即ち家康公の誕生せられしより薨去の後神廟を日光に移したる迄の事蹟を書けるものにして茲に出せるは其第三第二兩卷中の二段第一圖は公が嘗て儒士雅人の輩を率て靜岡城の西南志豆横山に遊びたまふ一僧に逢ふて無常の偈を聞き深く佛理を觀じたることを描き第二圖は慶長二十年西曆一六一五年五月七日豊臣氏を攻めて大阪城の諸樓櫓及び天主閣を焚き遂に之を陷落せし所謂大阪陣の戰況なり第三圖は今の日光神橋の邊に在りし往時の山官橋にして昔し神道景雲元年西曆七六七七年勝道上人日光山の開基が始めて此地に來りしとき潑水盤過して渡ることを得ず上人惘然として巖上に跪き神佛に祈請しけるに忽然大蛇現はれて橋を成り其背の上に數根の山官を生じ恰も一路の新たに開けたるが如く此奇瑞によりて上人遂に對岸に至るを得たるより後に橋を架して山官の名を命じたりとも云ひ又は此地多くの山官を生じたるを以て爾か名づけたりとも云へりさて此縁起の詞書は後水尾天皇を始め奉り親王公卿等十餘人の筆に成り而して其書は大學頭林叟の撰せる探幽嘉祥其他の舊記に徴するに東照宮造營の竣功せる寛永十三年西曆一六三六年に狩野守信慶長七年一延寶二年即ち西曆一六〇二年一六七四年が將軍の命を奉じて揮灑せるものなり守信此書卷を描き終はるや其功勞を賞して特に金品を賜はり繪表具師有難なる者にも亦金品を賜へりといふ且つ特別の寵命により雅覽して法眼に發し探幽齋と號し又繪所の號を受く時に三十五齡なりしと云ふれば此書卷は探幽の一生中最も光榮ある作品にして亦極めて顯著なる紀念物と謂ふ可し但し彼れが後年に至りて古今諸大家の長處を吞吐し縱橫揮灑し去て逸氣横生したるの概に乏しと雖も拙法謹嚴にして一筆苟も下さざる處その將軍の寵命に感じて滿腔の熱血を凝ぎ丹精を凝らしたるの跡歴々として認むるを得べく且つ其師奥以の風骨亦おのづから擲す可き處あり守信當時の作中他に比倫を見ざるも守信晩年に至りて獨特の妙技を揮ひて一世を風靡し而して能く天下の畫權を掌握したるもの蓋し彼れが當時早く既に此大作を出すの靈眼を有したるに由らずんばあらず此書卷の成るや上述の如くなれば其袂裝の如きも亦頗る善美を盡し金碧燦爛として人目を眩し眞に日光廟の盛衰たるに恥ぢず然れども徳川家の勢威赫々たりし維新前に在りては何人も雖も容易に之を觀るを得ざりしこと言ふまでもなり維新後の今日と雖も深く神庫に秘藏して輒く人の拜觀を許さざるが故に之を知る者極めて稀なる可し依て編者特に乞ふて之を本編に掲ぐ世間探幽の妙技を窺はんとする者宜しく熟覽す可きものなり

PICTURES ILLUSTRATING THE ORIGIN OF TÔSHÔGŪ AT NIKKÔ.

(Three portions of the second and the third of five rolls, coloured, each roll, 30 feet by 1 foot $\frac{3}{4}$ inch.)

BY MORINOBU (TANNYŪ) KANÔ

OWNED BY THE SHINTÔ TEMPLE, TÔSHÔGŪ, NIKKÔ, SHIMOTSUKÉ.

(COLLOTYPE.)

Iyeyasu Tokugawa, the founder of the Tokugawa dynasty of Shôguns, died in 1616. His remains were buried on Mount Kunô, in Suruga, but according to a command expressed in his will—they were taken, the following year, to Nikkô where they were re-interred. His grandson, Iyemitsu—the third Shôgun,—erected a great shrine and dependent buildings near the tomb. The materials selected for these edifices and the beauty of the decorative arts employed in their adornment, are unsurpassed by any temple in the land, either Shintô or Buddhist. The rolls called 'Tôshôgû Yengi,' illustrate the history of Iyeyasu from his birth to the final burial at Nikkô. We reproduce here three portions of the rolls; the first of which depicts his interview with a priest during his sojourn with some literati at Shizuhatayama, Suruga; this is introduced because the incident is said to have turned his heart toward Buddhism. The second portrays the scene of the battle of Ôsaka, in which he completely defeated the Toyotomi family, his immediate predecessors as rulers *de facto*. While the third shows the bridge, called 'Yamasugé-bashi,' at Nikkô, as it was in the beginning of the Tokugawa Shôgunate. The words which accompany the sketches were written by Emperor Go-Mizuno-o and various princes and courtiers.

The pictures were executed by Morinobu (Tannyû) Kanô in 1636, when he was only thirty-five years old, at the time the temple at Nikkô was built. The work was done at the command of the Shôgun Iyemitsu, who had just rewarded the young artist with gold, besides promoting him to the rank of Hôjô. The rolls are, therefore, the most important souvenir of our artist. The honour then conferred was, no doubt, an incentive to further effort which advanced Tannyû's position to that of the most flourishing artist of the time. His productions being characterised by loftiness of spirit and wealth of ment. In the pictures here reproduced we observe a trace of that minute and painstaking effort which indicates clearly the technique of his teacher Kô. These are the best specimens of the works of Tannyû's young days that are extant.

新編 中國通史綱目











瀑布圖(紙本墨畫) 圓山應舉筆

竪八尺五寸二分 横一丈五尺七寸八分

讃岐國琴平國幣中社金刀比羅宮藏

圓山應舉享保十八年一寛政七年即ち西曆一七三三年一七九五年が絶代の畫宗として世人に稱讃せらるゝ所以は他なし世間多くの畫家の如く先輩の精粕を管むることなく直に造化を粉本として自家の機杼を出だしたるに由らざる可らず而も應舉の應舉たる所以は既に屢述べたる如く寫生を主として而も寫生の繁白に陥らず理想を以て寫生を活かし出入自在の妙を極めたるに在り試みに茲に掲ぐる一圖を看よ飛瀑直下奔瀉激流するの處巖石の間に數株の老松あり白波翠葉の互に相映發するの狀跌宕清逸風韻縹緲たり而して此寫生の裡自ら理想の高きを存し情景兩ながら閑然する所なきにあらずや此圖は有名な讃州金刀比羅宮の客殿表書院上段の間の床張附にして紙本に金砂子を撒きたる墨畫なり次の間なる障壁の春景山水畫も亦之と同時の作にして寛政甲寅初冬寫平安源應舉の落款あり即ち應舉六十二歳の老筆なるを可し抑々金刀比羅宮の客殿表書院の張附及び襖は悉く應舉の一筆に成れるものにして第六冊に掲げたる鶴圖等は天明七年に揮灑し此畫は寛政六年に描寫せるものなれば應舉が五十六十の兩年時に於ける傑作は實に此一客殿内に蒐められたりと云ふ可く彼れが晩年の老熟渾圓なる妙技を窺はんと欲せば此處に來つて覓むるを要す抑應舉は花卉鳥獸皆其妙を得たるも殊に奔瀉激流の山水畫に長きも就中此畫は夫の保津川風景圖京都西村氏藏第三冊所載と共に應舉一代の作中雙絶と稱す可き名品なり彼圖は寛政七年の晩夏即ち其死後より一箇月前の作にして此畫は其前年初冬の筆なれば其間僅に一年に滿たず此少時の間に遠隔せる兩地に往來し能く斯る二大傑作を出せるを見ん人はます／＼以て彼れの手腕の靈妙非凡なるに驚嘆す可きなり

WATERFALL.

(Painting on alcove wall, monochrome sketch; 8 feet 6 1/4 inches by 15 feet 7 1/4 inches.)

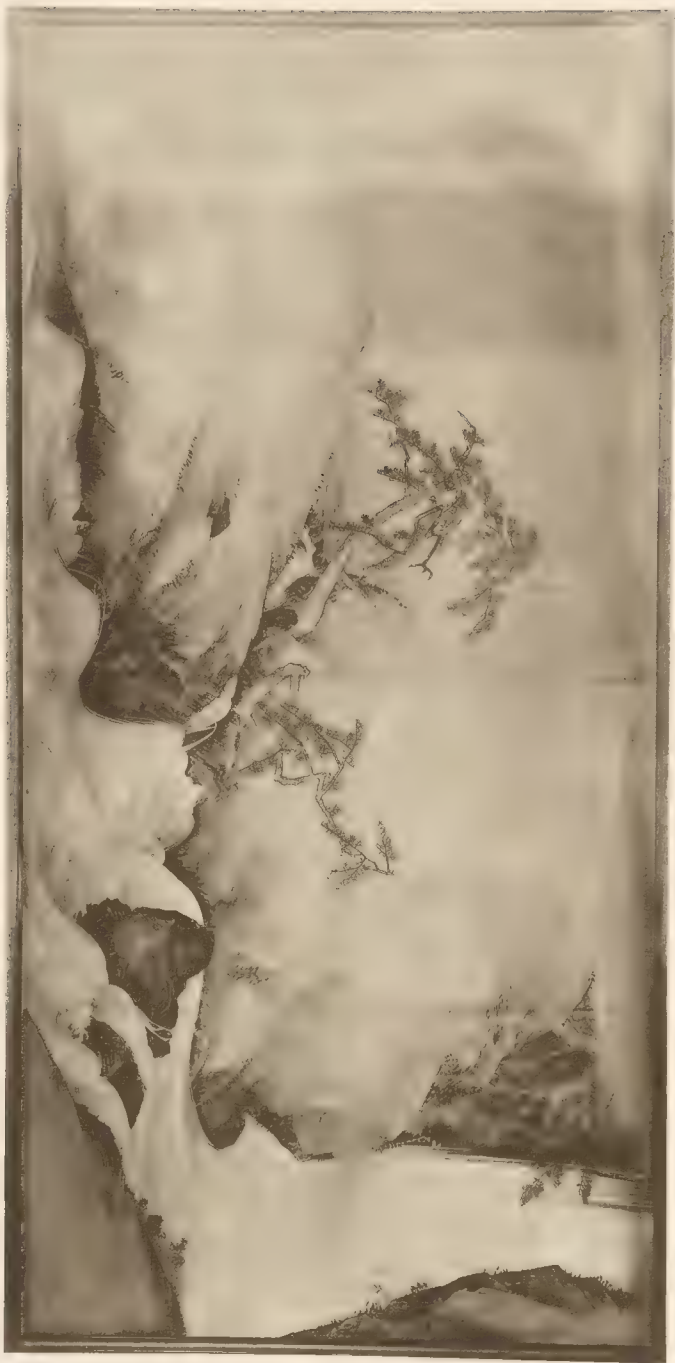
BY ŌKYO MARUYAMA.

OWNED BY THE SHINTŌ TEMPLE, KOTOHIRAGŪ, SANUKI.

(COLLOTYPE.)

Ōkyo Maruyama (1733-1795) was one of the greatest artists Japan has ever produced. Unlike many of his associates, his efforts were directed towards copying Nature, who alone was the source of his inspiration and impulse. Thus he succeeded in establishing a new school of faithful exactitude in imitating Nature's work. A rushing cascade of foaming water and some old pine-trees on barren rocks, as shown in this reproduction, amply prove his marvellous dexterity of finish, enriched by his original conception:—Nature and Emotion are merged into one to produce a complete effect. The picture adorns the inner *Toko-no-ma* of a saloon in the Shintō temple, and, richly strewn with gold-stuff, displays to-day a brilliancy equal to that of earlier times. This and the pictures representing spring scenes, by the same artist, which are to be seen in the next room, bear a legend which gives the date of the work as 1794, when Ōkyo was sixty-two years of age. Now, this recalls the 'Cranes' referred to previously (see Vol. VI.), which were painted some ten years earlier, and we may assume that all the pictures by our artist, treasured in this temple, were executed somewhere between his fiftieth and sixtieth years. Those who desire the fullest knowledge of these masterpieces ought to pay a visit to the Kotohira temple. Ōkyo, who excelled in every branch of painting from Nature, was especially skilled in depicting torrents and rushing waters, as the present picture and the view on the Hōzugawa (see Vol. III.) bear witness, being precious examples of that skill. The latter was executed just one month prior to the close of his life; while the former was finished in the winter of the preceding year: and the short interval that elapsed between the completion of two such masterpieces is convincing proof of his vigour, while the character of the two is a substantial basis for his subsequent fame.

新刻民琴平因帶中折命以出銀宮



四季花鳥畫卷(絹本着色) 酒井抱一筆

全二卷中第一卷の二段

(各巻全長二丈四尺餘、每幅一尺二分五厘)

東京帝室博物館藏

茲に出せるものは酒井抱一(寶曆十一年—文政十一年即ち西暦一七六一—一八二八年)第四冊に其傳ありの作中殊に傑作と稱せらるゝ四季花鳥畫卷中の兩段なり。竊に第四冊に於て下卷の二圖を掲げしが茲には上卷中より之を撰載せり。其草花の配置巧妙にして設色の華美艶麗なる、たび之を展ふれば眼目爲めに眩せんとす。是れ蓋し抱一が賦彩の妙を得たるのみならず、亦當に心を色彩の撰擇に留めたるの結果ならざる可らず。聞く抱一又其庭柳の間に珍卉異草を栽培し時に之を寫して丹青に上せたりとされば抱一の最も得意としたる所草花に在りしこと固より怪むに足らず。此畫卷は彼れが文化十五年(西暦一八一八年)即ち五十八歳の時描けるものにして其技術正に精熟の妙域に達し光琳風の豪華富麗なる畫を出して關東の畫界に光輝を放てる頃の作なるを知る可し。思ふに光琳の畫風一たび江戸の風尚に投じ世人の欣賞を博せしより其法を繼し其風を喜ぶ者尠からざりしと雖も多くは様に依りて胡蘆を畫くに過ぎずして殆んど見るものなし。獨り抱一は然らず。深く光琳を尙慕し遂に其神髓を得て更に自家の特色を發揮せり。而して此一畫卷の如き實に其最好なる標本なり。

FLOWERS AND BIRDS.

(Two portions of the first of two rolls, coloured; each roll, 23 feet 10 $\frac{1}{4}$ inches by 1 foot $\frac{1}{4}$ inch.)

BY HÔICHI SAKAI.

OWNED BY THE IMPERIAL MUSEUM, TÔKYÔ.

(I. WOOD-CUT: II. COLLOTYPE.)

The paintings here reproduced, with other similar ones (see the short biography of Hôichi Sakai given in Vol. IV., as well as the accompanying pictures), form a complete series of the four seasons represented florally. The arrangement of the flowers and the birds of variegated plumage are quite striking. It is to be noticed that our artist constantly used the most scrupulous care in mixing colours, in order to produce fresh, effective tints. In his enthusiastic desire to be true to Nature in these efforts, he grew flowers in his own garden in order that he might have perfect and fresh models. The pleasing assortment of flowers here shown was painted in 1818, in Hôichi's fifty-eighth year, when his skill and ingenuity had reached their prime. It was just about this time that the rich and profuse school of Kôrin made its appearance and soon grew into favour with the luxurious citizens of Yedo (now Tôkyô). It is needless to say that many of Kôrin's pupils tried in vain to win the enthusiastic admiration of the public, since those efforts resulted in nothing more than mere copies of the works of their honoured master. Hôichi alone, who—from his ardent zeal—had started an independent form, was able to achieve the highest accomplishment in art: the honour of this is due in part to the inspiration of Kôrin, but mainly to his own natural ability, which eventually ripened into a proper style of his own, as may be clearly discerned in the genuine examples here presented.

此、西の諸國の歴史、地理、物産、風俗、習慣、言語、宗教、政治、経済、教育、科学、文学、藝術、スポーツ、健康、美容、ファッション、旅行、観光、娯楽、その他、あらゆる分野について、詳しく紹介する。西の諸國は、世界をリードする先進国であり、その文化、技術、経済、政治、教育、科学、文学、藝術、スポーツ、健康、美容、ファッション、旅行、観光、娯楽、その他、あらゆる分野について、詳しく紹介する。

FLOWERS AND BIRDS

The following is a list of the flowers and birds of the various countries of the world.

BY THE EDITOR

OWNED BY THE PUBLISHER

1. WOOD CUT. H. C. C. C. C.

The following is a list of the flowers and birds of the various countries of the world. The flowers are listed in the first column and the birds in the second column. The countries are listed in the third column. The flowers are listed in the first column and the birds in the second column. The countries are listed in the third column. The flowers are listed in the first column and the birds in the second column. The countries are listed in the third column.







山水圖屏風絹本淡彩 谷文晁筆

全幅四尺八寸、横一丈一尺六寸四分。

伯爵伊達宗基君藏

谷文晁明和元年（天保十二年）即ち西暦一七六四年一八四一年は探幽以後有数の大家と稱せらるる本書其作品を掲ぐることに既に二回今また重ねて彼れの書を採載するものは其資性曠達精力過絶にして土佐狩野等の諸派を涉獵し宋元明の諸家に私淑し南北二宗を混融して別に一派を拓きたる大自在の手腕を世に紹介せんと欲するに出づ試みに此一巻の屏風書を以て龕に掲載せる石山寺緣起書卷第二册及び青緑山水圖第六册と比較對觀せよ三者各別人の手に成りたるの觀あるにあらずや是れ文晁の文晁たる所以にして彼れが曠世の才異常の器たりしことを證するものと謂ふ可し而して文晁は和漢諸派に出入したりと雖も毫も古人の精粕を嘗めず不羈獨立自ら一機軸を出だし揮灑縱橫雲烟浮動の態自から筆端に湧くが如し茲に掲ぐるもの、如き亦即ち其傑作の一にして翠嶺重疊高く天に連り江面浩渺として碧波程かに寺塔樓閣參差として樹林の間に隱見するの狀態寫し來て筆々追窮墨氣淹潤加ふるに着想の清曠にして宏遠なる以て其非凡の大手腕を窺ふに足る眞に尊ぶ可きの遺作なり

LANDSCAPES.

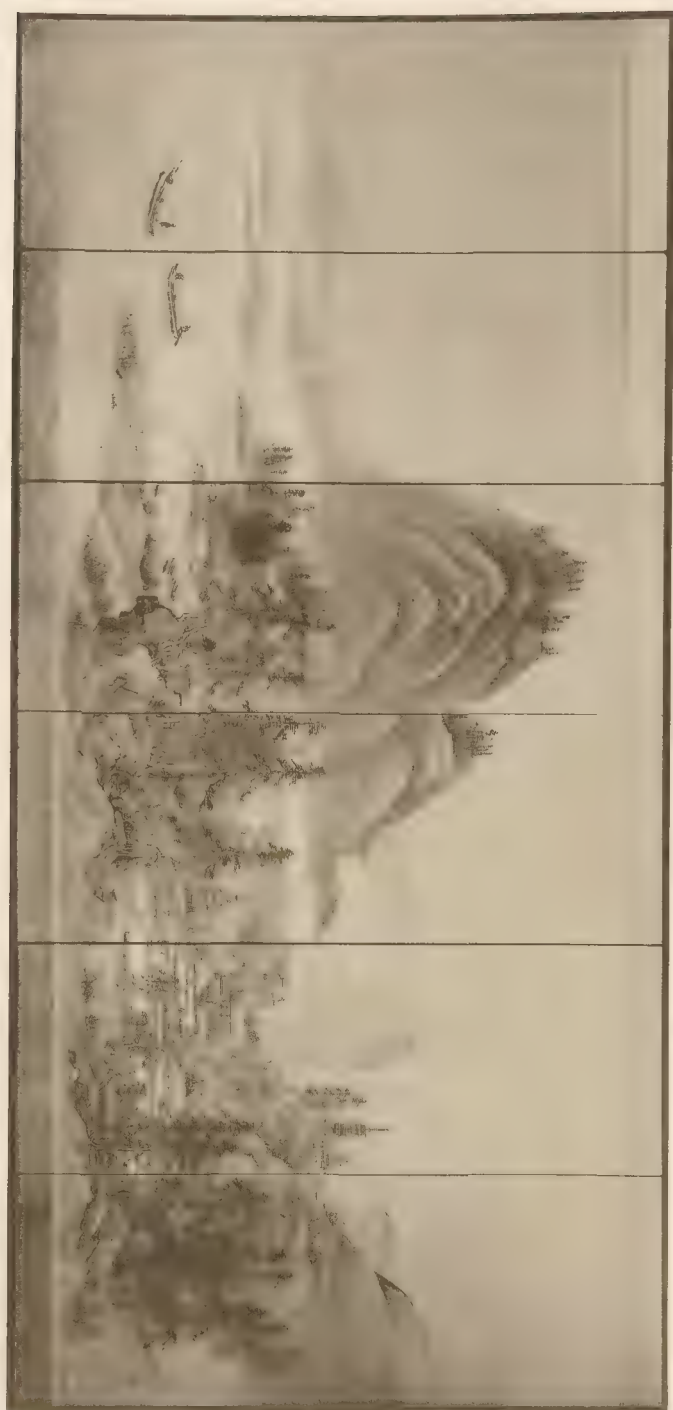
(A pair of folding-screens, slightly-coloured; each, 11 feet 6½ inches by 5 feet 1 inch.)

BY BUNCHŌ TANI.

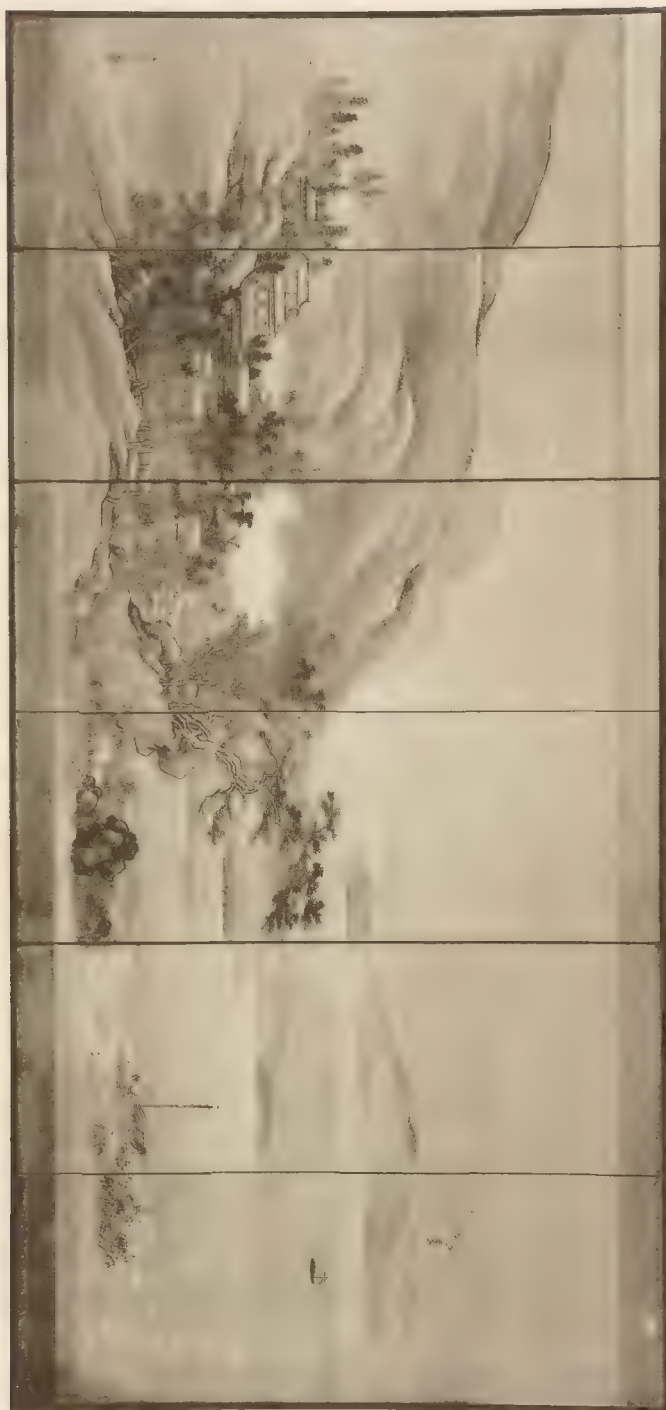
OWNED BY COUNT MUNEMOTO DATĒ.

(COLLOTYPE.)

Bunchō Tani (1764-1841) is one of the greatest painters since Tannyū Kanō (1602-1674). We have already introduced his pictures twice, and yet his work is so admirable that we wish to reproduce it again, with these screen-pictures. He was of a magnanimous character and had wonderful energy. He mastered the technique of the Tosa and Kanō schools, and attained great excellence by his study of masterpieces by Chinese artists of the Sung, the Yuan, and the Ming dynasties, and finally developed his own style, which is quite free, vigorous, and full of variety. Compare the present pictures with those reproduced in Vol. III. ('Panoramic History of the Temple, Ishiyamadera') and in Vol. VI. ('Landscapes'), and one may possibly doubt that they were all by the same hand. Such is the style of his art, and it shows his wonderful genius and his conspicuous skill. The pictures here given are indeed among his masterpieces.









雙鹿圖(絹本淡彩) 岸駒筆

(竪四尺二寸五分、横一尺八寸二分)

京都下村正太郎君藏

岸駒寛延二年(天保九年即ち西暦一七四九年)一八三八年は
疊に第三冊にも述べたる如く、幼より丹青の道を好み、沅南類清
人にして花卉翎毛の名工、第七冊に其傳あり及び諸家の書法を
折衷して遂に一家の格を創し、聲價を一世に博したる妙工なり。
而して其最も得意とせし處は花卉翎毛に在りしが如くなるも、
世の岸駒を稱する者多くは其虎畫に妙を得たるを以てせり、蓋
し本邦由來虎を畫せず之を目撃するに由なかりしを以て、昔時
の畫家皆粉本に依りて之を畫くを常としたれば所謂虎を畫き
て猶に類せざるもの殆んど稀れなりしに岸駒たま／＼虎頭を
得て歡喜措く能はず自ら虎頭館と號し、爾來此を見て擧りに虎
畫を作りしが故に世人の岸駒を稱する亦多く此に在る所以な
る可し、然れども茲に出せる麋鹿の圖を見るに其相携へて幽溪
の間に悠々逍遙するの狀咄々真に迫るが如き其技倆の決して
虎畫にのみ止らず好個の動物畫家として他人の得て髣髴する
能はざるの長處を有したるを知るに足る、當時京洛の地名家輩
出し、恰も衆星の燦爛として一時に光輝を放てるが中に立ちて
岸駒の殊に世人に景仰せられたる所以は其皇族の近臣となり、
又天朝に仕へて從五位下越前守の官位を擢うしたる等、其一因
なる可しと雖も、而も此畫の如き優品を出すの妙手腕を有した
るに由らざる可らざるなり。

DEER.

(Kakemono, slightly-e-huroi, 4 feet 2 1/2 inches by 1 foot 10 inches.)

BY GANKU

OWNED BY Mr. SHÔTARÔ SHIMOMURA, KYÔTO.

(COLLOTYPE.)

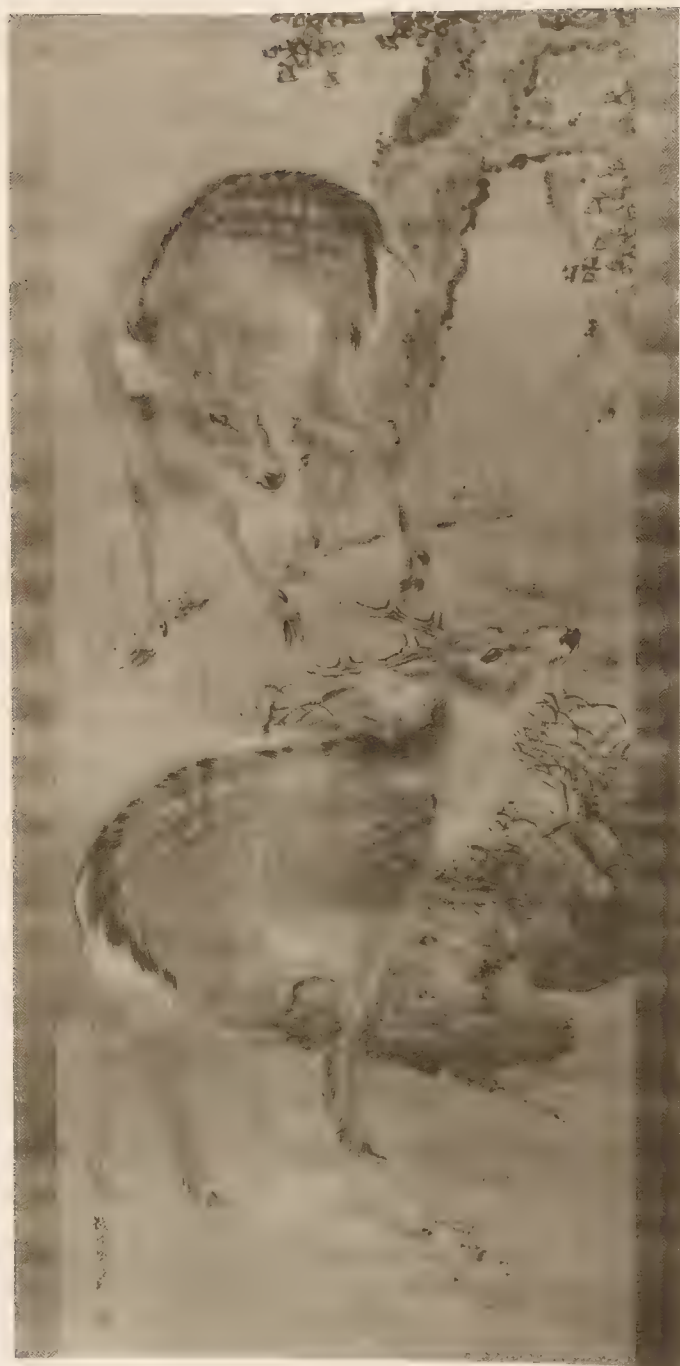
The life of Ganku (1749-1838) has been given under the picture 'Peafowls' (Vol. III). From his boyhood he was fond of painting and at first studied the style of Chen Nan-pin (a Chinese artist; see Vol. VII), but afterwards he investigated the technique of various other great masters, and at last evolved his own style. He was skilled in every branch of his art, particularly in painting flowers and birds; but what people generally admire most in his work is his pictures of tigers. This is chiefly for the following reason: before Ganku appeared, no artist in Japan had ever seen a tiger, living or dead, and consequently they all followed the same method in treating the subject, with unsatisfactory results because their model was not good; but Ganku was once presented with a tiger's head and from this he studied how to paint tigers, eventually becoming very skilful. From that time he adopted, also, the pseudonym, Kotôkwan, meaning 'Tiger's Head Hall.' However, the picture here given, of a pair of deer rambling about on a hill, is so skilfully drawn that the natural features of the animals are clearly exhibited. We do not hesitate to say that it is not at all inferior in handling and taste to Ganku's pictures of tigers, and to add that he was a clever zoological artist.

翠嬌可憐五太娘

（四）同只：廿五廿六，融：只八廿二廿

雙魚圖 陳本蒼錄

COLFOTYPE
OWNED BY MR. SHOTARO SHIMOMURA, KYOTO.





西王母圖絹本着色 岡本豊彦筆

縦三尺三寸五分、横一尺三寸二分

男爵九鬼隆一君藏

西王母のことは第三冊にも述べたるが支那前漢の元封元年
西暦紀元前一〇年に其居崑崙の閼風苑より降て武帝の宮
殿に來り七枚の桃實を帝に獻じ且つ此桃は世間の物にあら
ず三千年にして一たび實るものなることを告げ又侍女等に
樂を奏せしめて帝の爲めに壽ぎしと云ふ茲に掲ぐる圖は即
ち此仙話に基き西王母が仙桃を玉盤に盛り侍女を率ゐて漢
宮に降る處を描けるものなり
岡本豊彦は松村吳春文化八年即ち西暦一八一一年歿す第四
冊に其傳を載す門下の俊才にして能く婉麗輕妙の筆を弄し
一世を聳動せる人なり當時圓山四條兩派の門下多士濟々ど
して互に技を競ひ百花繚亂たるの觀あり就中豊彦は其超楚
として世に推稱せられたり茲に掲ぐるもの、如き筆致輕媚
にして而も高雅の趣に富み四條派末流の畫に於て往々見る
如き一種の市氣なきを見ば何人も流石に吳春の實姿を傳へ
たる名人の作なることを領會す可し蓋し吳春一流の妙處は
製畫によりて益發揮せられたりと云ふも決して誣言にあら
ず豊彦通稱は司馬字は子彦また鯉橋紅村澄神齋等の號あり
偏中或は備前とも云ふに生れ後京都に移住し吳春に就て畫
を學び山水人物より草花禽獸に至るまで悉く其妙に臻らざ
るなし弘化二年西暦一八四五年七月十一日歿す年六十八

HSI-WANG-MU (SEI-Ô-BO).

(Nakamono, coloured; 3 feet 4 $\frac{1}{2}$ inches by 1 foot 3 $\frac{1}{4}$ inches.)

BY TOYOHICO OKAMOTO.

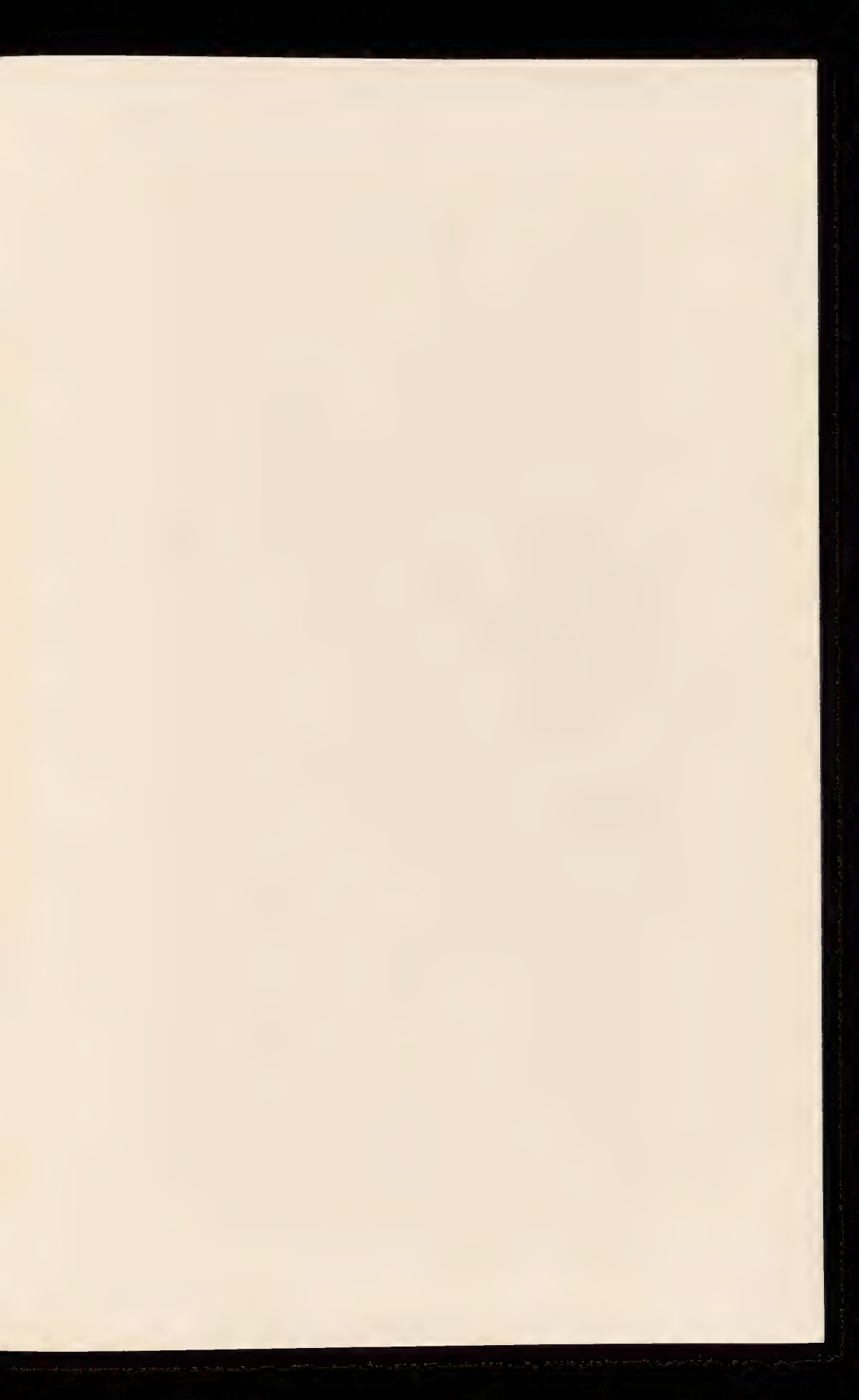
OWNED BY BARON RYÛICHI KUKI.

(COLLOTYPE.)

As we have already mentioned in Vol. III., Hsi-wang-mu is a fairy who is said to have descended from her dwelling at Konron to the palace of Emperor Wu, of the Former Han dynasty, China, in the first year of Yuan-feng era (110 B.C.). She brought with her seven peaches and presented them to the Emperor, telling him that they were not of this world and that the tree, from which they came, bears fruit but once in 3,000 years. She then ordered her attendants to play upon their musical instruments and saluted the Emperor. The present picture illustrates her coming down with her attendants from Konron to the palace.

Toyohiko Okamoto is one of the ablest disciples of Goshun Matsumura (died in 1811; see Vol. IV.), and his style is easy, skilful, and elegant. At the time of his prime there were many noted artists of the Maruyama or of the Shijō schools competing for supremacy in their art, and their rivalry was a glorious spectacle. Toyohiko was regarded as the best painter of all. This picture was painted by him: it is marked by refined taste and is of a facile style, but it has none of the vulgarity which is often seen in pictures by inferior artists of the Shijō school. Indeed, Toyohiko seems to have acquired the best of his master's style and, moreover, to have improved its characteristic traits. He had several pseudonyms, such as Shigen, Rikyō, Kōson, Chōshinsai. He was born in the province of Bitchū (or in Bizen, according to another authority) and afterwards lived in Kyōto. He was famous for painting landscapes, human figures, birds and flowers, etc. He died in 1845, aged sixty-eight.





唐兒遊戲圖屏風(金碧紙本着色) 横山華山筆

(竪五尺四寸七分、横一丈二尺四寸)

京都下村正太郎君藏

岡山應舉享保十八年—寛政七年即ち西暦一七三三年—一七九五年—たび焼罷輕妙の筆を弄して一家の法門を開きし以來京洛の畫家靡然として其風を迹ひ其流を汲み各妙を闘はし巧を競ふ恰も衆星の燦然として其光を爭ふに似たり横山華山の如き亦其一人なり華山初め岸駒寛延二年—天保九年即ち西暦一七四九年—一八三八年に師事し後吳春文化八年即ち西暦一八一一年歿すに従學し能く二家の長を採り清麗奇逸の趣を以て一旗幟を樹てたりと雖も而も當代の風趣に化せらるゝを免れず蓋し流に随ふて波を揚ぐるは勢の已むを得ざる所ならん見る可し茲に掲ぐる兒童遊戲の圖を此畫は是れ華山四十三歳の筆にして彼れの技倆既に圓熟老成の域に詣りし時の畫なり其布置整穩にして丹青の妙を極め巧みに兒童遊戲の趣を寫し來りて可憐の情躍々紙上に溢れんとするの妙あり若人華山の畫を評して曰く人物花鳥を畫くに筆勢奇にして眞に迫ると蓋し知言と云ふ可し此畫の如きは寔に一代の名家たるに類ぢざるの作と稱するも決して誣言にあらざるなり

横山華山名は一章字は舜朗京都の人にして惟麿の子なり天保八年西暦一八三七三年三月十七日歿す時に年五十四

BOYS AND GIRLS PLAYING.

(Folding gold-screen, coloured; 12 feet 3 1/4 inches by 5 feet 5 1/4 inches.)

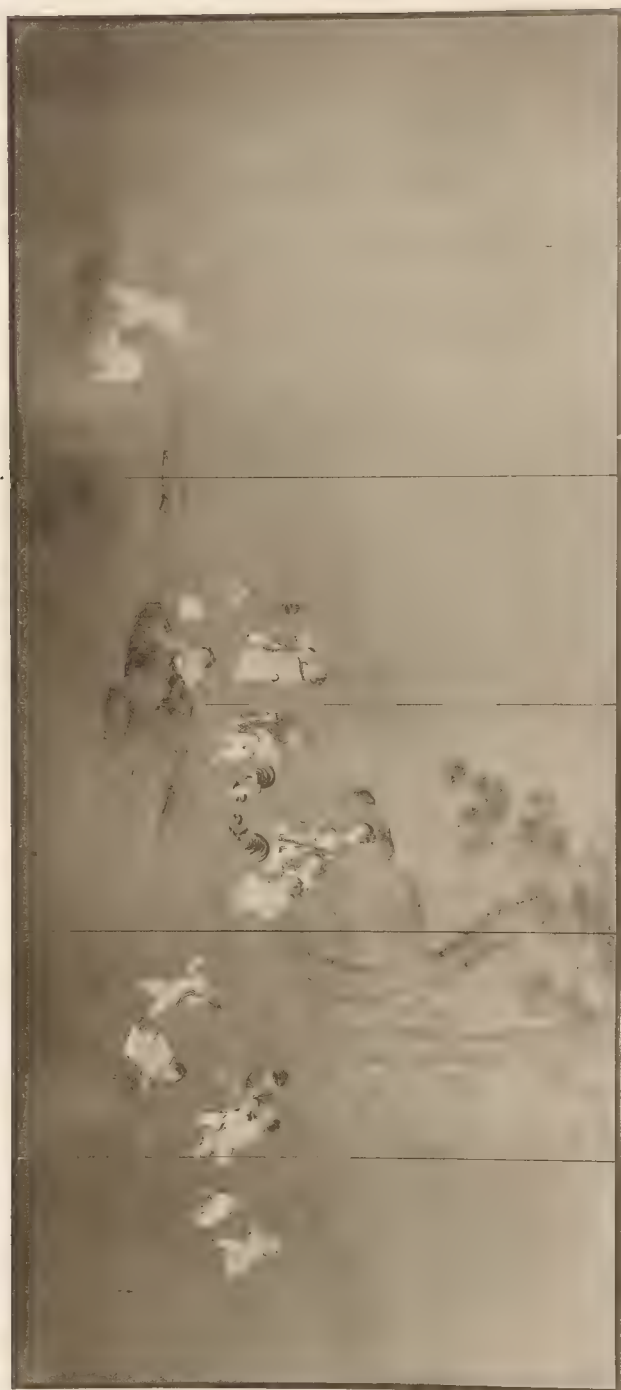
BY KASAN YOKOYAMA

OWNED BY MR. SHÔTARÔ SHIMOMURA, KYÔTO.

(COLLOTYPE)

Kasan, whose name was originally Isshō, and whose second name was Shunrō, was born in Kyōto. He died in 1837, aged fifty-four.

After Ōkyo Maruyama (1733-1795) inaugurated his school of bright conceptions and exquisite technique, almost all the artists in Kyōto imitated his style and strove to distinguish themselves in the artistic world, just as the stars in heaven at night compete with one another in their brilliancy. Kasan was one of those who thus strove. At first he was a pupil of Ganku, (1749-1838), but afterwards he studied the style of Goshun, founder of the Shijō school (died in 1811). By combining the meritorious traits of both those masters he distinguished himself above his contemporaries. His pictures are generally distinct in motive and effective in execution. The one here reproduced represents some Chinese boys and girls at play in a field. It was the work of his forty-third year, when his artistic ability had fully matured. The distribution of the essential features is harmonious and the colouring is admirable; and the effect of the whole is to arouse one's loving sympathy for the playful children. Some say that Kasan's pictures of human figures, and of flowers and birds, distinctly reveal the natural features of the original models. We cannot but agree with them in this praise.





婚怪草紙書卷(紙本着色) 浮田一蕙筆

全一巻中の一(段二)圖

(全長一丈七尺五寸、墨幅九寸八分)

京都熊谷直行君藏

浮田一蕙名は可爲京都の人なり父の名は博文母は上田氏南朝の忠臣兄島高徳の後裔にして中納言秀家七世の孫なり資性豪爽にして氣節を尙ぶ風に皇運の衰頹せるを慨き挽回の志あり常に傳家の鐵衣を揃して日く國に報い家を興すは唯夫れ之に依るのみと蓋し當時既に徳川氏の政治益腐敗し天下の志士起て頻りに勤王攘夷の説を唱へ加ふるに國學の大家亦争ふて古文書の復興に努めたれば書界も亦おのづから時勢の影響を受けて古土佐の書法を恢復せんとする一派起り田中訥言文政六年即ち西暦一八二三年歿すの如き實に其魁と稱せられたり而して一蕙は即ち訥言の門人にして又訥言と同じく藤原信實建保承久頃即ち西暦第十三世紀の初頃の書法を研究し別に機軸を出だして名聲を揚ぐるに至れり嘉永七年西暦一八五四年薨を奉じて御屏風に揮灑し賞賛を受けたりと云ふ是より先き一蕙江戸に在るの日に亞米利加の軍艦來れりと聞き其子可成に謂て曰く志士國に報するの秋なり然れども大番右旗に類るにあらざれば志成らずと乃ち長州藩に請ふて可成を其隊伍に編す既則ち神風蒙古の船艦を覆没するの圖を書きて之に興ふ蓋し士氣を振作せしめんごせるなり此時に當り外患日に迫り國事甚だ非なり乃ち京都に歸るの後某公に因りて時勢策一篇を上る天子之を嘉納し其名を問はしめ給へば則ち義に御屏風を書く者なり安政五年九月幕吏一蕙父子を獄に繋ぎ尋で江戸に押送す六年西暦一八五九年十月釋されて京都に歸る一蕙因中疾に罹り遂に瘞えず同年十一月十四日歿す時に歳六十五茲に掲ぐる二圖は一蕙の傑作たる婚怪草紙書卷中の一(段)を寫せるものなり一蕙毎に門生に謂て曰く書は小技なりと雖も而も風教に關す徒らに美花錦鳥を書て俗眼を愚するは我徒にあらざるなりと此風俗婚怪の書の如き亦豈徒らに奇を弄して俗眼を驚かせんとするものならんや別に深き寓意の在るありと云ふ且つ筆致巧妙にして傳彩濃麗宛然古畫客の風趣あり眞に倭畫復古派の驍將たり又幕末の勤王家たる一蕙の筆として殊に珍賞す可きものと謂ふ可し

CARICATURE SKETCHES OF THE FOXES' WEDDING.

(Two portions of a roll, coloured; 17 feet 4 inches by 11 1/2 inches.)

BY IKKEI UKIDA.

OWNED BY MR. NAUYUKI KUMAGAYA, KYŌTO.

(COLLOTYPE.)

Ikkei Ukida, a native of Kyōto and a descendant of an aristocratic family, was by nature a patriot and had ambition to restore the Imperial throne to full power by some means or other. He would point at a suit of armour, which was always kept in his room, and say to his friends:—"It is the only thing by means of which we can work for the nation!" His meaning was, to fight against the Shōgunate, then still in power. The same spirit was prevalent amongst all classes of people,—warriors, literati, priests, and others. Among artists, too, the influence of this spirit was not lacking, and there were—as a result of it—some who tried to revive the old Tosa art; the greatest among them being Totsugen Tanaka (died in 1823). **Ikkei**, our artist, was one of his pupils although he was, like his teacher, an imitator of Nobuzané Fujiwara (lived in the beginning of the 13th century). In 1854 he painted a folding-screen by Imperial command, and was rewarded very munificently. He was opposed to opening the country to foreigners, and wrote a treatise on government, which he submitted to the Imperial court. To this memorial, however, the author's name was not signed; but, upon inquiry, it was discovered that he was the same person who had painted the Imperial screen, some time before. When the Shōgun learned this, Ikkei and his son were seized and thrown into prison in 1858, but they were soon allowed to return to Kyōto. While in prison Ikkei was injured by a fall, and died soon after his return to Kyōto in 1859, at the age of sixty-five.

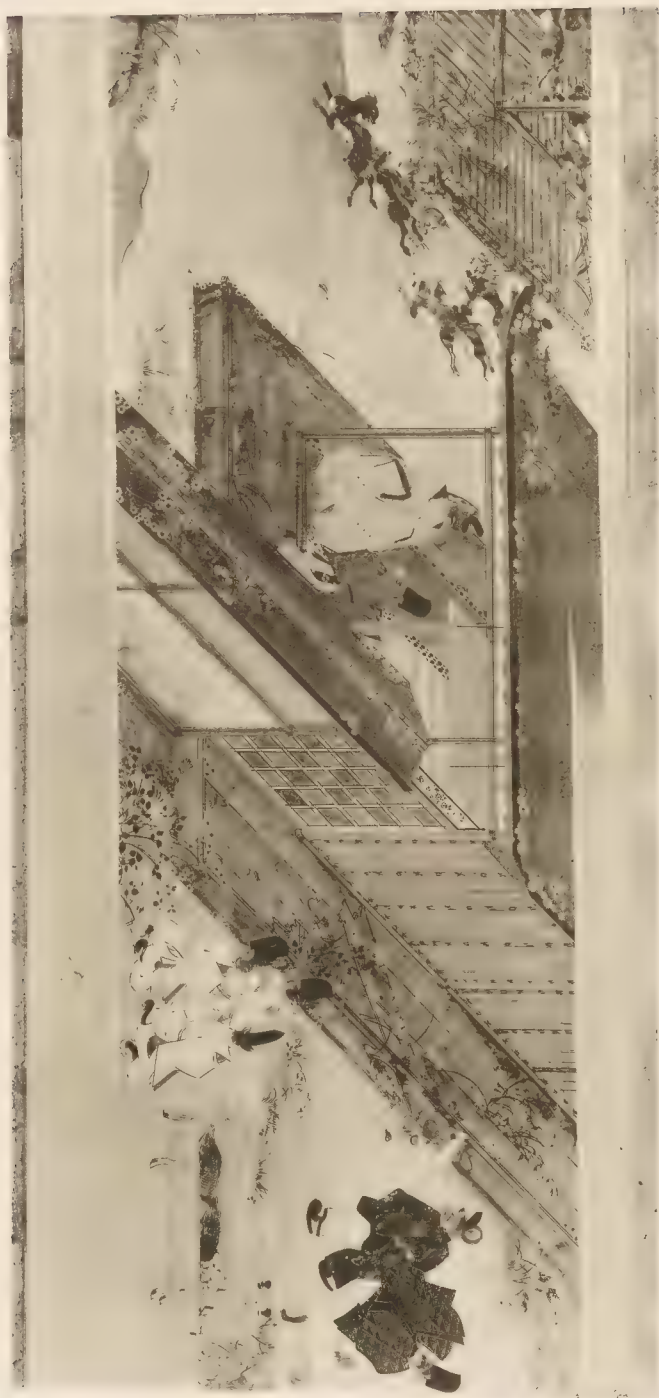
The roll of "Caricature Sketches of the Foxes' Wedding," of which we here reproduce two portions, was the masterpiece of our artist. He is said to have admonished pupils as follows:—"Though painting is but a trifling accomplishment with us, it has nevertheless a bearing upon the morals of society; therefore we must not appeal merely to the eyes of the common people, but endeavor to lead them, by means of art, to higher aspirations." Hence the present pictures were not the mere caricatures that they seem, for they had a hidden meaning. The treatment is as dexterous and the colouring is as beautiful as are the older sketches of Tosa; and the work is worthy of the reputed reviver of art towards the end of the Shōgunate government.

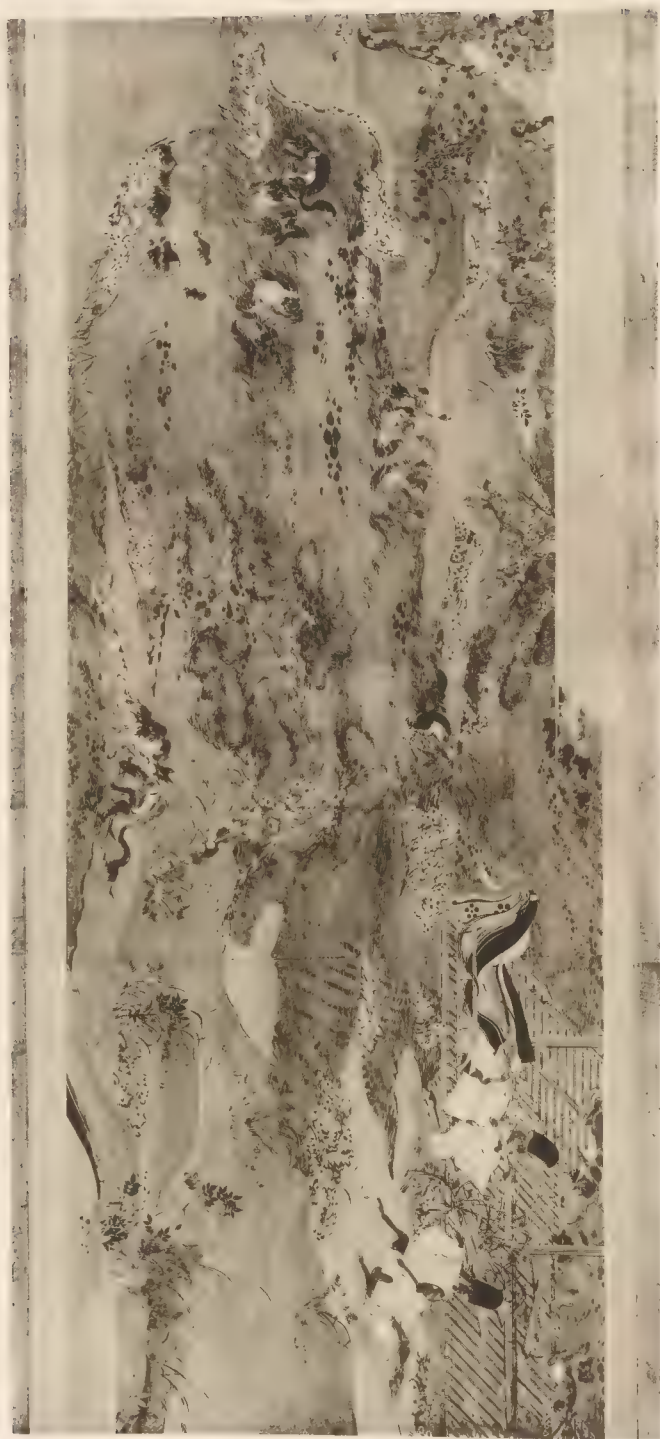
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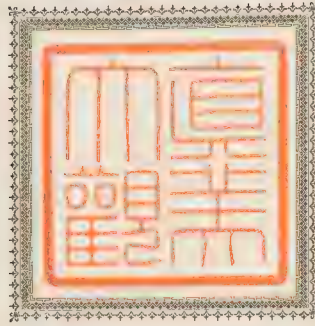
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